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THE  
**HECKSCHER**  
**COLLECTION.**

WEDNESDAY, MAY 4, 1898.

AND TWO FOLLOWING DAYS.

ILLUSTRATED CATALOGUE—PRICE ONE GUINEA.







It is seldom that a choice foreign collection is sent to England for sale, but the result of yesterday's auction at Messrs. Christie's should tend to prove that, for the finest kinds of *objets d'art*, London is the best market in the world. The late Mr. Martin Heckscher, of Vienna, was one of those amateurs who quietly and without self-advertisement buy the very choicest things, and only those, without much regard to price; and consequently when his collection, of not much more than 300 objects, has come to be sold it has attracted every great dealer in Europe, and excited the most eager competition. There was much curiosity as to the result, and people wondered whether the war, by excluding American buyers, would lower prices. Nothing of the kind occurred, and a "record" was easily reached when Messrs. Duveen gave 3,350 guineas for a snuff-box, painted in subjects after the Lancretts in the National Gallery (not, as the catalogue stated, after Fragonard). The same firm paid no less than 1,120 guineas for the watch of Louis XIV. when Dauphin, from the Montgermont collection, dispersed a few years ago in Paris. Among those who visited Messrs. Christie's rooms yesterday were the Marquis of Lansdowne, the Marquis of Bristol, the Marquis of Clanricarde, the Earl of Rosebery, Viscount Powerscourt, the Dowager Duchess of Sutherland, Lady Wolverton, Lady Sladen, Sir John Swinburne, Sir Charles Robinson, Mr. Wilfred Cripps, Mrs. Wilson (Tranby Croft), and Mr. A. de Rothschild.

The first day's sale, comprising 100 lots, realized the enormous sum of £27,773, the individual prices being in the majority of cases record ones. The principal articles sold, in addition to those named, were as follows:—Old French objects of *virtu*.—A cover for a memorandum case, of gold and Louis XIII. enamel, with arabesques and flowers on a black ground, formerly the property of Maria Theresa of Saxony—£165 (Goldschmidt); a Louis XVI. gold and enamel souvenir, on either side two oval panels of enamel with peasants, the border of translucent blue enamel of scale design, the interior fitted with an ivory tablet and pencil, and with an oval miniature of a lady in blue dress—£160 (Couraen); a Louis XV. case for tablets, of mother-o'-pearl, painted below the shell with sheep and ruins in gold scroll borders—£105 (Hodgkins); another, of the same, inlaid with plaques of gold finely chased with bouquets of flowers and scrolls, and set with brilliants, gold mounted pencil—£195 (Boone); a Louis XV. gold etui, chased, inlaid with six shaped plaques of enamel with cupids sporting—£250 (A. Wertheimer); a square-shaped casket, of architectural design, with folding doors, snuff-box at the top, and four vase-shaped enamel scent-bottles at the angles, inlaid with plaques of Dresden enamel, finely painted with classical subjects in colours—£410 (Seligman); a Louis XV. chatelaine, formed of plaques of striated agate, with gold eagle mounts finely chased, and a watch by C. Cabrier, of London, in gold case, and a Louis XV. chatelaine, with fitted etui, and two thimble-cases, en suite—£560 (A. Wertheimer); a Louis XV. casket, of gold and agate, surmounted by a watch, 5in. high, 4in. long, the casket composed of 16 plaques of polished agate, with the motto round the edge, "Si en m'ouvrant, votre pensée s'amuse, jusqu'à moi je jure sur ma foi vous m'aurez bien recompensée"; the watch by Grantham—£500 (Hamburger); a rock-crystal figure of a Chinaman, with gold feet and hands, gold hat, umbrella and fan, temp. Louis XV., 7in. high—£430 (Rosenbaum); and a Louis XIV. figure of a seated Oriental, the head carved in soapstone, with gold and enamelled crown set with pearls and other jewels, body of bloodstone with gold sleeves, the legs of jasper, 4in. high—£240 (Davis).

Perhaps the chief interest of the day's sale centred in the beautiful snuff-boxes, of which there were fourteen. The highest price, as already mentioned, was paid for an oval Louis XV. gold box, enamelled *en plein* with four subjects of ladies and children playing, after Fragonard, at the ends trophies of toys on an engraved radiating ground, and finely chased with borders of scrolls and sprays of flowers, 3½in. long by 1½in. high. The bidding commenced at £400 and stopped at £3,350 (Duveen). The snuff-box is said to have cost the late owner £1,500. The best of the others were:—A Louis XV. oblong box, of gold, overlaid with plaques of mother-o'-pearl engraved with buildings and inlaid with Chinese figures in coral and tortoiseshell, thumb-piece set with diamonds—£175 (Stettiner); a Louis XVI. oval gold box, enamelled with translucent green rosettes and opalescent bosses, the lid set with an oval plaque enamelled with a classical subject—£235 (Goldschmidt); a Louis XV. gold box, chased with ruins, &c., the lid inlaid with a water-nymph and children in stained ivory, a fountain in mother-o'-pearl—£265 (A. Wertheimer); a Louis XVI. octagonal gold box, the sides and bottom of white enamel, the lid inlaid with a miniature of a seaport and figures, by Van Blarenberghe—£255 (A. Wertheimer); a Louis XVI. oblong gold box, the lid, sides, and bottom beautifully enamelled *en plein* with vases of flowers, sprays of flowers and doves on the borders, given by Marie Antoinette to the Comte de Marcellac—£690 (Duveen); a Louis XVI. oval gold box, the lid finely enamelled with a youth and girl playing Blind Man's Buff—£610 (A. Wertheimer); and another, enamelled in translucent colours, with outer border of white enamel, in the lid an oval enamel of a domestic scene—£370 (Boore).

Of the ten old French watches, the most important was that of Louis XIV. when Dauphin of France, which realized £1,120 (Duveen). The movement of the watch is by Gouffons, of Paris, the dial enamelled in the centre with a water-mill, the case of gold and Louis XIII. enamel, chased in high relief with an intricate rosette ornament of acanthus leaves, enamelled in translucent amber and green, and on the inside of the back the arms of France and Navarre, crowned, and encircled by the Order of St. Esprit. Silversmiths' work of the 16th and 17th centuries.—A tankard and cover of silver-gilt, the body embossed in three oval panels with figures representing "Music," the cover embossed with fruit and cherub's heads, Swiss, late 16th century, 6in. high—£205 (Boussod); a standing silver-gilt bulb cup, of depressed form, by Paulus Flind, 1601, 8½in. high, Nuremberg—£185 (Goldschmidt); a nautilus cup and cover, with silver partly gilt mount, cover formed as a monster's head, 16½in. high, Ulm, 17th century—£800 (Goldschmidt); a standing cup and cover, the body carved in relief with Abraham's sacrifice, the crucifixion, and the resurrection, 10in. high, Cologne, 16th century—£175 (Hamburger); a double mazer bowl, fitting one within the other, the bowls of maple-wood, the silver-gilt mounts decorated on the base with a slight foot pierced with Gothic tracery, Burgundian, 15th century—£300 (Durlacher); and a cylindrical tankard and cover, of silver and silver-gilt, the cover inlaid with 16th century reproduction of antique silver coin, Italian, 8½in. high—£460 (Luwengard). This tankard is similar in character to one in the Kremlin, and one in King's College, Cambridge. Carvings in Rock-Crystal.—A cup and cover of rock-crystal and silver-gilt, 10in. high, German, 16th century—£260 (Goldschmidt); a rock-crystal cup and cover, mounted in silver-gilt, 6in. high, the cup 3½in. diameter, German or Swiss work, 15th century—£590 (Rosenbaum)—at the Magniac sale in 1892 this realized £275; a crucifix of rock-crystal, gold and jewels, 21in. high, 10in. wide, Italian, early 17th century—£250 (Duveen); and another, mounted with silver-gilt, enamelled and jewelled, 22½in. high, German, 16th century—£215 (Durlacher)—this was taken from the treasures of the Church of Agram. Limoges Enamel.—An oval Limoges enamel plaque, portrait of a lady, by L. Limousin, 6½in. by 5½in., circa 1560-60—£410 (Duveen); an oval dish, brilliantly enamelled in translucent colours and gold by Martial Raymond, 21½in. by 16in., end of 16th century—£1,150 (Duveen); and another, enamelled in translucent colours heightened with gold, French, 16th century, 21½in. by 16in.—£1,000 (Harding).

Old Italian Bronzes.—A two-handled mortar, of inverted bell-form, round the body is a frieze of two armorini, the handles formed as terminal female busts, 5in. high, 4½in. diameter, Milanese work, 16th century—600 guineas (Durlacher); "Night," a recumbent female figure, after Michael Angelo, 6in. high, 8½in. long, Florentine 16th century—£200 (Seligman); an equestrian group of a Roman soldier, mounted upon a charger, Italian, late 15th century, in the style of Andrea Briosco, 10½in. high—£590 (Bourgeois); and a candlestick, of gilt bronze, formed as a lion, on which is seated a man in a long surcoat and plaited hose, Flemish 12th century 8½in. high—£350 (Luwengard). Old French decorative objects and furniture.—a pair of oviform verde antique marble vases, 13½in. high—£710 (Duveen); a Louis XV. clock, by Noel Baltazar, of Paris, in carte case of ormolu, finely chased with terminal female figures, 45in. high—£520 (Hamburger); a pair of Louis XVI. ormolu candelabra, each formed as a vase, 16in. high—£250 (Marcus); a Louis XVI. clock, the case chased with Bacchanals' masks and festoons, 15½in. high—200 guineas (Marcus); a Louis XV. library table, of tulip wood, 58in. wide—£720 (A. Wertheimer); a Louis XV. cabinet, of tulip and king-wood, with cartonniers above, 74in. high by 35in. wide—£540 (Marcus); a Louis XVI. parquerie commode, the front inlaid with a river scene and buildings in a medallion, 46in. wide—£440 (Marcus); a Louis XVI. lac commode, the front finely decorated with a hunting scene and figures in colours and gold, 51in. wide—£250 (Goldschmidt); and a Louis XIV lac commode, the front decorated with a building and figures, &c., stamped Migeon, 56in. wide—£430 (Goldschmidt). Tapestry.—An oblong panel of old Flemish tapestry, illustrating the Massacre of the Innocents, the flight into Egypt, and Christ disputing in the Temple, 38in. by 90in., 15th century—£680 (Duveen); an oblong panel of old Burgundian tapestry, with group of female figures emblematic of Justice, Faith, and Charity, &c., 100in. by 14in.—200 guineas (Stettiner); a square panel of the same, illustrating scenes from the story of Perseus, 136in. by 132in., 16th century—£590 (Stettiner); and an oblong panel of old French tapestry, representing a rural wedding, with numerous figures, 14in. by 156in., early 16th century—£275 (Litchfield).







## THE HECKSCHER COLLECTION.

The interest in this sale at Messrs. Christie's was fully maintained yesterday, and very high prices ruled throughout the afternoon, 104 lots realizing £19,851, or about £8,000 less than Wednesday's total. The following were the more important articles in the day's sale:—Objects of *virtu*.—A Louis XV. etui and watch, formed of bloodstone plaques, richly mounted in six gold-mounted fittings, the lid fitted with a watch—£285 (Davis); a Louis XV. gold needlecase, enamelled *en plein* with flowers, &c.—£72 (Goldschmidt); a small fluted oval tazza and cover, of bloodstone, mounted with silver-gilt and surmounted by a silver-gilt figure of Diana, French 17th century, 6½in. high—£160 (Rosenbaum); a Louis XV. octagonal casket, formed of thin plaques of agate, the lid set with a border of coloured stones, mounted with a watch by J. Orpion, and fitted with various implements for the toilet, 5½in. high and 5½in. long—£300 (Goldschmidt); and a Louis XV. casket of mother-of-pearl, mounted with gold finely chased, with Venus, Mercury, Cupid, &c., fitted with various implements, 2½in. high, 5in. long—£520 (Seligman). Snuffboxes.—A Louis XV. oblong gold box, boldly chased in coloured golds, in the lid is a watch and two small mirrors, and in a secret receptacle at the bottom are numerous gold-mounted implements—£360 (Coureau); a Louis XVI. oval gold box, chased with columns, &c., in coloured gold and silver, on the lid and bottom two oval enamel plaques with cupids in grisaille on yellow ground—£170 (Seligman); a Louis XVI. oblong gold snuff-box, chased with lozenge and circular ornaments, on the lid an oval gold plaque chased in relief with two cupids and doves in border of brilliants—£200 (Goldschmidt); a Louis XVI. oval gold box, the lid set with an enamel plaque painted with a nymph holding a medallion head of Louis XVI. in border of diamonds—£185 (Goldschmidt); a Louis XV. oblong box, of rock crystal, mounted with gold, carved in low relief—£55 (Egger); a Louis XV. oblong gold box, engraved with trophies of musical instruments, the lid and thumb piece with a military trophy in diamonds, &c.—£410 (Hamburger); a Louis XVI. octagonal gold box, the top, sides, and bottom with panels of dancing nymphs, painted as agate camei—£205 (Goldschmidt); a Louis XV. shaped gold box, on the cover a garden scene with palm trees, and the whole enriched with diamonds, rubies, and sapphires—£320 (Boore); a Louis XV. shuttle-shaped gold box, the lid, sides, and bottom enamelled *en plein* with eight subjects of domestic scenes—£600 (Coureau); and a Louis XV. oblong gold and enamel snuff-box, 1½in. high, 3in. long, and 2½in. wide, enamelled in brilliant colours *en plein* with a shepherdess, shepherd, rams, and sheep, the borders of the whole engraved with scrolls and enamelled with cupids, &c.—£1,190 (Duveen); this box was given by the Empress Catherine II. to Marechal Dolgorouki, who conquered the Crimea.

Miniatures.—Portrait of a lady, *temp.* Louis XV., with red and white dress, wearing flowers—£95 (Duveen); the Countess of Jersey, in pale yellow dress and white fichu, by J. Smart, dated 1784—£270 (Durlacher); portrait of a lady in blue dress and white gauze scarf, an old French miniature in chased ormolu frame—£265 (Duveen); portrait of a lady, with muslin cap and dress, in oval gold frame—£100 (Davis); Napoleon I., by Isabey, in oval gold locket—£65 (Davis); a Louis XIII. enamel portrait of a lady, wearing pearl necklace, robe trimmed with lace—£60 (Fenton); an oblong horn snuff-box, the lid inlaid with an oval enamel of a lady by Petitot—£75 (Seligman); and "La Cruche Cassée," an oval enamel after Greuze by T. Bouron, 4in. by 3½in.—£120 (Davis). Seventeenth-century Watches.—A watch by Wile, of London, early 17th century, gold case, enamelled in translucent colours—£75 (Stettiner); and one of German work, in silver-gilt and enamel case formed as a cross—£75 (Hamburger). Cinque-cento Jewels.—A small oval gold and crystal locket, finely chased and pierced with the Crucifixion, the Resurrection, &c., Italian—£150 (Stettiner); a circular gold and enamelled pendant, formed as a figure of Bacchus seated upon a barrel, set with a ruby and pearl, Italian—£110 (Daniell); a circular pendant, of rock crystal, mounted on enamelled gold, the centre with a representation of the Resurrection in gold, enamelled in colours—£185 (Sir Charles Robinson); a necklace of enamelled gold, set with pearls, 14½in. long, Italian—£290 (Lowengard); and an octagonal pendant jewel, of verre églomisé, mounted with enamelled gold and jewels, 5in. long, Italian—£140 (Propert).

Limoges Enamels.—A spoon with enamel bowl, painted in translucent colours, with the head of a Roman warrior—£65 (Davis); an upright enamel plaque, painted with the metamorphosis of Daphne, 4½in. by 3½in.—£80 (Harding); a square-shaped plaque painted with the Descent of the Cross in translucent colours brightened with gold, by Mouveaux, 9½in. by 9in., early 16th century—£75 (Harding); another plaque, similar, painted with Christ bearing the Cross, by the same, 8½in. by 7½in.—£140 (Harding); an octagonal mirror case, of metal-gilt, the back containing an octagonal panel of enamel painted in brilliant translucent colours by J. Courteys, 3½in. by 2½in.—£100 (Davis); a tazza, painted in grisaille and flesh tints, by Pierre Raymond, 1563, 5½in. high, 7½in. diameter—£170 (Durlacher); an upright plaque, enamelled in translucent colours and gold with the Adoration of the Magi, signed Suzanne Court, 9½in. by 7½in.—£200 (Harding); a circular plaque, painted in grisaille, heightened with gold, with the Judgment of Paris, cupids in the clouds above, &c., by Martin Didier, 17in. diameter—£630 (Davis); a tazza and cover, painted in grisaille and flesh tints inside and out with subjects from the history of Joseph, by Pierre Raymond, 10in. high—£220 (Litchfield); a tazza, painted in grisaille and gold on a blue ground with the Choice of Paris, 4in. high, 8½in. diameter—£150 (Seligman); another, painted in grisaille and flesh tints, heightened with gold, with Lot and his Daughter, &c., 3½in. high, 9½in. diameter—£160 (Seligman); an oval dish, painted in grisaille and flesh tints on black ground and heightened with gold, by Martial Courtois, the centre with the Vengeance of Apollo, signed "M. C.," 20in. by 14½in.—£660 (A. Wertheimer); a casket of metal-gilt and Limoges enamel, oblong in shape, set with 12 plaques of Limoges enamel, painted in colours with groups of children emblematic of the arts of Peace and War, 4½in. high, 7in. long, French, 16th century—£460 (Davis); and a fluted tazza of old Venetian enamel, the bowl fluted in two divisions with panels of white and green, pencilled in gold on blue ground, 9in. high, 11in. diameter—£350 (H. Y. Thompson).

Early Champlévé Enamels.—A crozier head of Limoges Champlévé, 13½in. high—£95 (Rosenbaum); a reliquary, of copper-gilt, formed as the Virgin and Infant Saviour enthroned, the throne and pedestal decorated with Champlévé enamel, French, 14th century, 10½in. high—£170 (Goldschmidt); a ciborium or pyx, in form of a dove, standing on a circular medallion, 8½in. long, 8in. high, Limoges work of the 13th century, the body of bronze-gilt, the wings and base of Champlévé enamel—£200 (Rosenbaum); a reliquary or chasse of Champlévé enamel, unusually long in form and with gabled cover, the whole of the decoration consists of 14 annular panels of angels on a green Champlévé enamel ground, 5in. high, 3½in. deep, 10in. long, 14th century—£160 (Waring); an oblong casket, of metal-gilt, mounted with Champlévé enamel plaques, 4½in. high, 10½in. long, Italian, 14th century—£240 (Davis); a processional crucifix, of Limoges Champlévé enamel on a wood foundation, 13th century, 29½in. high, by 14in. wide—£190 (Durlacher); a flat casket-shaped reliquary, of metal-gilt and Champlévé enamel, the flat cover decorated with eight figures of Saints under semi-circular arches, probably German, 13th century, 2in. high, 4in. wide, 7in. long—£250 (Goldschmidt); a reliquary of chasse, of Limoges Champlévé enamel, oblong in form with gabled top, surmounted by a pierced ridge set with three large cabochons of rock crystal, 13th century, 10½in. high, 9in. wide, and 4in. deep—£370 (Waring), at Lord Hasting's sale, in 1888, this article realized £130; a reliquary in form of a casket, of Champlévé enamel, on the lid an enamel plaque with a figure of the Almighty and the emblems of the four Evangelists, and set with four cabochon rock-crystals, Cologne, 12th century, 5in. high by 8½in. long—£660 (Seligman); and a chasse or reliquary, Limoges Champlévé enamel, oblong shaped with gabled tops surmounted by pierced ridge and three circular balls, on the front panel is represented the martyrdom of Thomas à Beckett, 8½in. high, 7½in. long, 13th century—£530 (Durlacher), at the Lord Hasting's sale, in 1888, this realized £350.

Carvings in Ivory.—A statuette of the Virgin enthroned, with the infant Saviour on her knee, holding in her right hand a carnation, the throne of bronze-gilt, 10½in. high, French, early 14th century—£220 (Goldschmidt); a group representing the Flight into Egypt, French, late 14th century—£100 (Egger); a crozier head and part of the staff, the latter carved in low relief, with interlaced flowering foliage, 16½in. high, French, 14th century—£610 (G. Salting); a crozier head of ivory and silver-gilt 12½in. high, Italian, 14th century—£165 (Durlacher); an ivory group of the Virgin and Child enthroned, the throne of metal-gilt forming a reliquary, 14in. high, French, 14th century—£440 (Seligman); an ivory diptych, carved in high relief, partly gilt, with Scriptural subjects, each wing divided into four panels, 8½in. by 11½in., early 14th century—£195 (Goldschmidt); an ivory shrine of polyptych, with Virgin and Child in the centre under a Gothic canopy, the doors or volets carved in low relief, early 14th century, 11½in. high, 6½in. wide—£400 (Durlacher); an oblong casket, mounted with chased copper gilt, the top carved in low relief with eight quatrefoil panels of Gothic tracery, 13th century, 3½in. high, 4½in. wide, 9½in. long—£920; and a casket-shaped reliquary, carved with Scriptural subjects, partly stained, the cover with a circular panel carved in relief with our Lord seated in majesty, four smaller panels with St. Philip, St. Thomas, and two angels, early 12th or 13th century, 2½in. high, 4in. wide, 7½in. long—£700 (Bourgeois). This casket has been, until recently, in the Fieschi family since the 13th century; it belonged to Pope Innocent IV. (a Count of Fieschi), whose Pontificate lasted from 1243 to 1254.

Ecclesiastical silversmiths' work.—A small pendant reliquaire, formed as a glass cylinder, with minute ivory carving, 3½in. long, Italian, 15th century—£93 (Davis); a monstrance, of silver-gilt and enamel, set with jewels, formed of two plaques, with dome tops, of translucent enamel, finely painted within and without, French, 16th century, 8½in. high—£285 (Waring); a reliquary, formed of an upright cylinder of rock-crystal, with silver-gilt mounts, 7½in. high—£105 (Goldschmidt); another, in form of a cross, of silver-gilt and translucent enamel, 15in. high, Italian, 14th century—£105 (Rosenbaum); a silver partly gilt statuette of the Virgin and Child, German, 15th

century, 10½in. high—£190 (Steinharter); a reliquary, of silver-gilt, formed as a figure of a saint holding in his right hand a book on which is seated a bird, end of the 16th century, 4½in. high—£170 (Goldschmidt); a silver-gilt chalice, of hexafoil faceted base engraved in panels on a cross-hatched ground, with St. Catherine, St. Agnes, St. Patrick, and other saints, German, 15th century, 8in. high—£65 (Bossard); another, on circular foot, with six circular raised panels chased in relief, late 15th century, 6½in. high, 5in. diam.—£80 (Goldschmidt); another, on hexagonal base, the knob with six circular enamel plaques of the saints, early 15th century, 7in. high—£110 (Bossard); a silver-gilt and translucent enamel ciborium or pyx, appliqué with three quatrefoil panels of St. Peter and the Virgin in brilliant translucent enamel, early 15th century, 13in. high—£130 (Durlacher); and a silver-gilt reliquary, of flamboyant Gothic design, the case hexagonal, each facet containing a plaque of rock-crystal, German, 15th century, 19in. high—£250 (Durlacher).















The sale of this celebrated collection of works of art was concluded at Messrs. Christie, Manson, and Woods's yesterday, the interest and keen competition being kept up to the last lot. The total realized by the 324 lots amounted to £64,705 10s., which works out at an average of £200 per lot—certainly one of the very highest averages ever realized by any collection of a like character. The first day's sale averaged nearly £280 per lot. In 1892 the late Mr. Magniac's collection of 1554 lots brought a total of £103,000, or an average of rather under £70 per lot; whilst the great Hamilton Palace sale of 1882, with its 2,213 lots, brought a total of £397,562, which shows an average of rather less than £180 per lot. Mr. Heckscher, who died in Paris 12 months ago at the comparatively early age of 58, was born and partly educated in London. He was connected with the insurance business, and although, like all other collectors, when he first started collecting he bought much that was inferior he profited by his mistakes, severely weeding out the rubbish and retaining only the choicest. The result was a collection, in number small, but in quality of the very highest order. The more important articles in yesterday's sale, which realized a total of £17,081 10s., were the following:—

Old French Snuff-boxes and other objects of vertu.—A Louis XIV. snuff-box of brown jasper, carved as a monster with goat's head, mounted with gold—£42 (A. Wertheimer); a Louis XVI. oblong gold box, the lid, sides, and bottom inlaid with small panels of ebony, with birds, &c., in coloured woods—£63 (Durlacher); an oval gold box, the lid inlaid with a village scene, with church, &c., by Reubert—£105 (Harding); a Louis XV. oblong gold box, chased with flowers and rosettes in three-coloured golds, and inlaid with six enamel plaques painted with subjects after Teniers by Brichard, dated March, 1759—£500 (Goldschmidt); a Louis XVI. octagonal gold box, the sides with eight oblong panels painted in grisaille with cupids and emblems, the lid with an oval enamel of Louis XIV. by Petitot—£550 (Goldschmidt); a Louis XVI. oval gold snuff-box, the lid decorated with branches of foliage in gold and green enamel, the lid inlaid with an oval plaque finely painted with Mars, Venus, and Cupid—£230 (Pick); a watch by Baillon, of Paris, in Louis XV. gold case, the back beautifully enamelled with cupids—£68 (Duveen); a Louis XIV. punch ladle, of mother-of-pearl, the bowl engraved with diaper pattern and piqué with gold—£90 (Davis); a Louis XVI. stiletto, with gold grip and scabbard, embossed and chased with hunting subjects, 9in. long—£49 (Durlacher); an oval-shaped tray, of old French tortoiseshell and gold piqué, inlaid with figures in chariots in engraved mother-of-pearl, with pounce-box and ink-vase *en suite*—£90 (Harding); and an oblong casket of the same, inlaid with a river scene with figures bathing, and buildings, of engraved mother-of-pearl, 11in. long, 5in. high, containing ten articles—£250 (Harding). Bijouterie of the 16th and 17th centuries.—A gold and enamelled pendant, formed of a circular medalion with the head of the Archduke Maximilian II., and dated 1612, the frame composed of four shields-of-arms enamelled in brilliant colours, German, 17th century—£240 (Cooper); a pendant formed of an upright plaque of ivory carved in high relief, painted and gilt with the coronation of the Virgin, 3½in. high, Italian, 15th century—£68 (Harding); a pendant cross of gold and enamel, set on the face with six oblong emeralds and a square emerald in the centre, five pendant pearls hang from the extremities of the cross, Spanish, 16th century—£76 (Harding); an oval pendant of enamelled gold, set with jewels, 2½in. long, Spanish, 17th century—£50 (Hamburger); a pendant jewel, of enamelled gold and precious stones, 4in. long, Spanish, late 16th century—£175 (Hamburger); and a heart-shaped pendant of enamelled gold, set with jewels, 5½in. long, German, 16th century—£270 (Durlacher).

Ecclesiastical silversmiths' work.—A circular silver-gilt pendant reliquaire, embossed and chased on one side with the Crucifixion in high relief, on the reverse three female saints, 4in. diameter, Italian, 16th century—£215 (Bossard); a small pendant shrine of silver-gilt, formed as a tulip, opening and enclosing a small Gothic shrine with figure of a martyred saint, 15th century—£90 (Seligman); a crozier head, of silver-gilt filigree, jewelled and enamelled, circular half socket, and knob set with cabochon stones, 12½in. high, Italian, 14th century—£250 (Lowengard); a chalice of silver, partly gilt, with circular foot, pierced and depressed knob formed of six bifurcated dragons, 7½in. high, 5½in. diameter, 13th century—£500 (Durlacher); and a reliquary in the form of an arm, of enamelled silver-gilt and rock crystal, the hexagonal base engraved and enriched with two diamond-shaped shields, enamelled with the arms of Leon, Castile, and Arragon, 19in. high, Spanish, 14th century—£1,850 (Davis)—at the Spitzer sale three years ago this realized £1,600. Carvings in wood and ivory.—Hercules and Omphale, a minute carving in boxwood, Italian, 17th century—£20 (Davis); an oval silver-gilt pendant, containing plaques of minutely carved ivory, painted on one side with St. George and the Dragon, and on the reverse the coronation of the Virgin, 3½in. high, Italian, middle of the 15th century—£150 (Harding); an ivory comb, with one row of teeth, the band carved in low relief on both sides, 5½in. by 3½in., 15th century—£76 (Durlacher)—at the Londesborough sale a few years ago this comb realized £30; a Liturgical comb, Carovingian, 9th century, 8½in. by 4½in., carved in relief—£230 (Lowengard)—at the Spitzer sale this sold for 3,000f.; a cylindrical tankard and cover, of ivory and silver-gilt, the body carved in high relief with the triumph of Neptune and Amphitrite, on the cover is a small ivory

group of an infant Triton riding a dolphin, 12in. high, German 17th century—£230 (Heighan); a diptych carved in four panels, divided by triple semi-circular arches in low relief, 4½in. high, 8in. wide when open, French 14th century—£76 (Goldschmidt); a diptych, of wood, with dome top painted with the Miraculous Conception, in the interior are two ivory plaques carved in six panels, 6in. high, 8½in. wide when open, 14th century—£280 (Davis); and a pair of oak bellows, carved in high relief with Sampson and the lion in the centre, the nozzle of bronze, mounted with crimson velvet studded with lion's head rivets, Italian 16th century—£255 (Duveen).

Objects of Art.—A silver-gilt belt, formed of a number of closely-riveted links chased with rosettes, with silver-gilt case, embossed and chased, suspended, Augsburg, 17th century—£65 (Goldschmidt); a knife, fork, and spoon, with ivory handles finely carved with Mercury, Minerva, and Venus, the blade of knife engraved, Italian 16th century—£210 (Davis); a presentoir, the hilt of silver-gilt, the pommel formed as a grotesque mask supported on either side by terminal winged monsters, 17½in. long, 2½in. wide at the hilt, Italian early 16th century—£110 (Durlacher); a lady's belt formed of a number of pierced silver-gilt discs showing coloured enamel beneath, one of the clasps set with a coloured stone, 65in. long, French 14th century—£150 (Davis); a serving knife, the grip and pommel of amber finely engraved with arabesques, the blade, 16in. long, 4in. wide at the end, richly engraved and gilt with a shield-of-arms and two terminal figures—£400 (Harding); a presentoir and double-pronged fork, *en suite*, Italian early sixteenth century, the blade of knife 14½in. long, 3½in. wide at the end, engraved with coat-of-arms, figures, birds, and foliage—£300 (Harding); an oblong plaque, of russet steel, damascened with gold and silver, in the centre an oval panel embossed and chiselled with a squadron of cavalry attacking an encampment, 13in. by 17½in., Milanese, 16th century—£180 (Waring); a Breviary with calendar, a MS. executed in Spain by a Flemish artist for Don Alfonso V., King of Portugal, in the second part of the 15th century; it is in the style of the celebrated Grimani missal, contains 706 leaves of the finest vellum, and is decorated with 167 miniatures—£1,420 (Harding); a bust of a lady, in ivory and copper-gilt, 6in. high, middle of the 16th century—£65 (Herz); a globular silver-gilt pomander, opening into four divisions secured by a screw, decorated with eight fan-shaped panels, 2in. high, early 17th century—£60 (Harding); a silver-gilt spoon, octagonal handle of rock crystal, German, early 16th century—£80 (Durlacher); and a shallow bowl, of Russian enamel, with tulips and birds in colours on white ground, 17th century—£50 (Ward). Limoges enamels.—An oval mirror, in gilt metal case, the back containing a plaque of enamel brilliantly painted in translucent colours, by Suzanne Court, 4½in. by 3½in., early 16th century—£125 (Goldschmidt); an oval mirror, the back containing a plaque of enamel, painted in brilliant translucent colours by François Limousin, in the centre an oval panel with the figures of Mars and Venus, 3½in. by 2½in., middle of the 16th century—£58 (Harding); a set of four oval plaques, enamelled in translucent colours and gold, by P. Raymond, 6½in. by 7½in.—£145 (Goldschmidt); an oval dish, enamelled in grisaille and flesh tints, signed by Jean Court, a composition representing a Feast of the Gods in the centre, 20½in. by 15½in., late 16th century—£700 (Goldschmidt); a circular dish with raised centre, painted in grisaille and flesh tints, heightened with gold, signed "P.R." and dated 1569, with battle scene from the Old Testament, 18in. diameter—£520 (Seligman)—at the Sellière sale this sold for 28,000f.; and a ewer, enamelled in grisaille and flesh tints heightened with gold, by P. Raymond, 13in. high, circular base, oviform body with ridged centre, open lip and straight handle, around the body is a composition representing Moses striking the Rock—£300 (Durlacher). Fifteenth and Sixteenth Century Metal Work, &c.—A tankard and cover, of metal-gilt, engraved with trophies of arms, &c., the cover embossed with fruit and flowers and surmounted by a lion, 6in. high, German, 17th century—£35 (Donaldson); an oblong copper-gilt casket, inlaid with silver plaques, the sides divided into ten oblong compartments, each containing a silver plaque chased with an allegorical figure—£400 (Davis); a chiming clock, with four dials, in square-shaped metal-gilt case of architectural design, 16in. high, German, 17th century—£120 (Durlacher); a table clock, of metal-gilt, the dial partly enamelled in translucent colours, 8in. high—£100 (Waring); another, in vase-shaped case of metal-gilt, with four caryatid female figures round the centre, 9in. high—£195 (Harding)—both these clocks are German work of the 16th century; a metal-gilt table clock, in oval-shaped case containing the movement and forming a pedestal upon which is an equestrian statuette of a gentleman in early 17th century costume, 12½in. high, German—£96 (Goldschmidt); a copper-gilt Nef, of unusual size, the hull embossed and chased with Neptune and Amphitrite riding sea-horses, on the poop is a chiming clock, &c., the whole embellished with interlaced strapwork etched and engraved, 34in. high, 19in. long, Augsburg, 17th century—£370 (Bourgeois); a mirror, in oval case of bronze-gilt, finely embossed, 11in. by 9in., Italian, 16th century—£95 (Davis); a cup, formed of a natural horn, mounted with chased metal-gilt, 10½in. high, 9½in. wide, German, 15th century—£225 (Böhler); a reliquary, of bronze-gilt, the crystal receptacle for the relic supported on either side by two kneeling figures of angels, 6in. high, 6in. long, 2½in. wide, Flemish, 15th century—£260 (Davis); an ivory and gilt metal bust of the Virgin, crowned, 8½in. high, 15th century—£140 (Davis); a circular plaque of verre églomisé, in rock-crystal and silver-gilt frame, the plaque is finely enamelled on both sides, and with the frame is 7½in. wide, Italian, 16th century—£700 (Taylor); an oval verre églomisé plaque, enamelled with the Virgin and Child enthroned, with kneeling figures of bishops, monks, and nuns, Italian, 16th century—£130 (Durlacher); a statuette of the Virgin enthroned, of wood overlaid with silver and metal-gilt, she holds the Infant Saviour on her knee, 30in. high, early 15th century—£290 (Bourgeois); and a crozier head, of metal-gilt, the half-socket circular in form and decorated with three branches of oak foliage in relief, the whole enriched with diamond-shaped plaques of nielloed silver, cabochon emeralds, sapphires, rubies, pearls, and turquoise, 16in. long, French, end of the 15th century—£400 (Harding). Seven black and gold upright showcases of cylindrical form, 6ft. high, brought a total of £227.







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- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
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# CATALOGUE.

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## First Day's Sale.

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On WEDNESDAY, MAY 4, 1898,

AT ONE O'CLOCK PRECISELY.

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### OLD FRENCH OBJECTS OF VERTU.

- 1 A LOUIS XVI. GOLD SCENT-BOTTLE, with ornaments in flat chasing, the sides painted with children and ladies in grisaille on pink enamel ground, by SCHINDLER £50
- 2 A LOUIS XVI. GOLD NEEDLE-CASE, with alternate stripes of green enamel and gold, oval medallions of translucent green enamel with bouquets of flowers in colours £40
- 3 A LOUIS XV. NEEDLE-CASE, of striated agate, openwork gold scroll mounts chased with flowers £30
- 4 A LOUIS XVI. GOLD NEEDLE-CASE, chased with bands of flowers in coloured golds, and spirally enamelled with bands of roses on an engraved ground £20
- 5 A SMALL LOUIS XV. GOLD SCENT-BOTTLE, formed as a vase, chased with scrolls and enamelled in relief with festoons of flowers, and motto "Nul plaisir sans vous" £25
- 6 A LOUIS XVI. GOLD ETUI, chased with animals, scrolls and flowers, and inlaid with shaped plaques of mother-o'-pearl, carved with vases, masks and birds, and fitted with seven gold-mounted implements £30



750  
Crown  
7 A LOUIS XV. ETUI, of agate, with gold cage mounts chased with scrolls and flowers, and fitted with various implements; the lid opens to form a thimble-case

7165  
Gilded  
8 A COVER FOR A MEMORANDUM CASE, of gold and Louis XIII. enamel, with arabesques and flowers on a black ground

*Formerly the property of Maria Theresa of Saxony*

7160  
Crown  
9 A LOUIS XVI. GOLD AND ENAMEL SOUVENIR. On either side are two oval panels of enamel with peasants in carmine on a green ground; the border of translucent blue enamel of scale design, and outer gold borders chased with interlaced ribbons; topaz clasp; the interior is fitted with an ivory tablet and pencil, and contains an oval miniature of a lady with powdered hair and blue dress; the initials T. C. K. in gold on a blue scale-pattern ground

7105  
Hairs  
10 A LOUIS XV. CASE FOR TABLETS, of mother-o'-pearl, painted below the shell with sheep and ruins in gold scroll borders, chased with festoons of flowers and trophies of musical instruments, motto at the back "Amie fidèle"

7195  
Bowl  
11 A LOUIS XV. CASE FOR TABLETS, of mother-o'-pearl, inlaid with plaques of gold finely chased with bouquets of flowers and scrolls, and set with brilliants, the groundwork engraved with diaper ornaments and piqué with gold; gold-mounted pencil set with an intaglio onyx

7250  
Box  
12 A LOUIS XV. GOLD ETUI, chased in relief with festoons of musical instruments and laurels, and inlaid with six shaped plaques of enamel with Cupids sporting; brilliant thumb-piece and gold-mounted fittings

7410  
Box  
13 A SQUARE-SHAPED CASKET, of architectural design, with folding doors in front enclosing drawers, snuff-box at the top, and four vase-shaped enamel scent-bottles at the angles, inlaid with plaques of Dresden enamel finely painted with classical subjects in brilliant colours in Louis XV. borders of chased metal-gilt









No. 14.



- 14 A LOUIS XV. CHATELAINE, formed of plaques of striated agate, with gold cage mounts finely chased with mythological figures in scroll borders, vases and festoons of flowers, with diamond-mounted seal carved as a negro's head; watch-key; and A WATCH, by C. Cabrier, of London, in gold case pierced and engraved with scrolls, and outer case of similar workmanship to the chatelaine, with the maker's ticket inside; and A LOUIS XV. CHATELAINE, WITH FITTED ETUI, and two thimble-cases, en suite

*Vide Illustration*

- 15 A LOUIS XV. CASKET, of gold and agate, surmounted by a watch—5 in. high, 4 in. long,  $3\frac{1}{4}$  in. wide. The oblong casket is composed of sixteen plaques of polished agate, mounted with gold pierced and chased with scrolls, flowers, boys and animals. Around the edge of the cover runs the motto in white enamel, SI EN M'OUVRANT, VOTRE PENSÉE S'AMUSE, JUSQU'A MOI JE JURE SUR MA FOI VOUS M'AUREZ BIEN RECOM PENSEE. The cover surmounted by watch, by GRANTHOM, LONDON. The interior fitted with four small scent-bottles, two combs, a tablet, scissors, pen, cosmetic box, and eleven small implements; the interior of the cover fitted with a mirror in shagreen case

*Vide Illustration facing p. 24*

- 16 A ROCK-CRYSTAL FIGURE OF A CHINAMAN, with gold feet and hands, gold hat, umbrella and fan, the buttons of his robe formed of turquoises carved with masks, his belt set with a diamond, on hexagonal base mounted with gold—temp Louis XV.—7 in. high

- 17 A LOUIS XIV. FIGURE OF A SEATED ORIENTAL, the head carved in soapstone, with gold and enamelled crown set with pearls and other jewels, the body of bloodstone with gold sleeves, and hands carved in agate, the legs of jasper, with short gold trunks and gold slippers, the whole set with numerous coloured stones—4 in. high



## SNUFF-BOXES.

18 A LOUIS XVI. FLAT OVAL SNUFF-Box, of gold and dark blue enamel, with jewelled ornaments on the border, monogram M.A. in diamonds in border of diamonds on the lid

19 A LOUIS XVI. OVAL GOLD SNUFF-BOX, chased with foliage festoons and border of ornaments, inlaid with plaques of claret-coloured enamel painted with figures of Chinese ladies and children in grisaille

*Vide Illustration facing p. 26*

20 A LOUIS XV. OBLONG SNUFF-Box, of gold, overlaid with plaques of mother-o'-pearl engraved with buildings and inlaid with Chinese figures in coral and tortoiseshell, waved gold borders and flowered thumb-piece set with diamonds

21 A LOUIS XVI. OVAL GOLD SNUFF-Box, the borders chased with vases, flowers and jewelled ornament, enamelled with translucent green rosettes and opalescent bosses, the panels of oeil-de-perdrix blue and white enamel, the lid set with an oval plaque enamelled with a classical subject

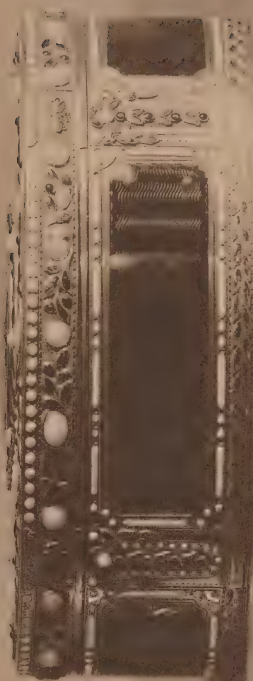
22 A LOUIS XVI. OVAL GOLD SNUFF-Box, the borders chased with laurel and beaded ornaments, and enamelled in translucent green and white round the sides, and panels enamelled with seaports in opalescent colours, the same on the lid and below; in the centre of the lid is an oval plaque enamelled in colours with ladies in a garden

23 A LOUIS XVI. OVAL GOLD SNUFF-Box, delicately chased with medallion heads and borders of flowers, inlaid with plaques of striped grey enamel on pink ground, the lid set with an oval enamel plaque painted with allegorical figures

24 A LOUIS XV. BLOODSTONE SNUFF-Box, mounted with borders of chased gold, the lid set with a basket of flowers in diamonds

25 A LOUIS XV. GOLD SNUFF-Box, chased with ruins, scrolls and flowers, the lid inlaid with a water nymph and children in stained ivory, a fountain in mother-o'-pearl, and small plaques of lapis lazuli, cornelian and malachite





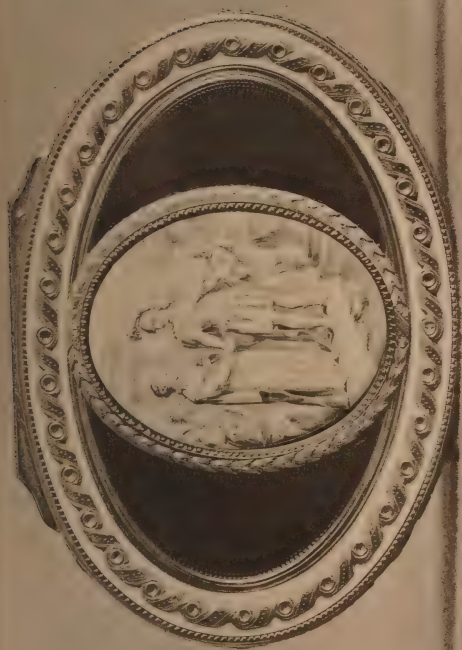
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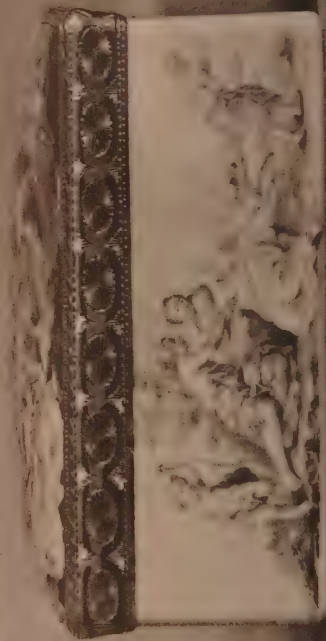
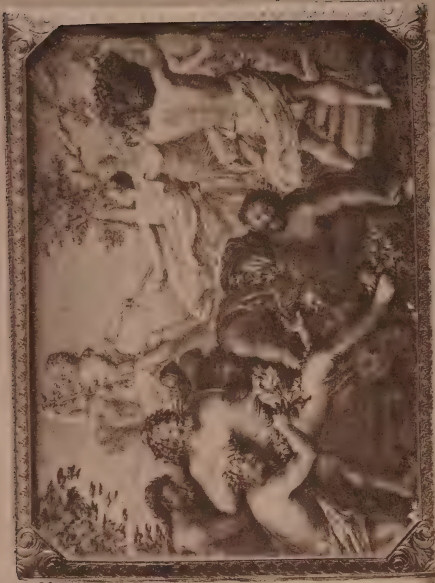
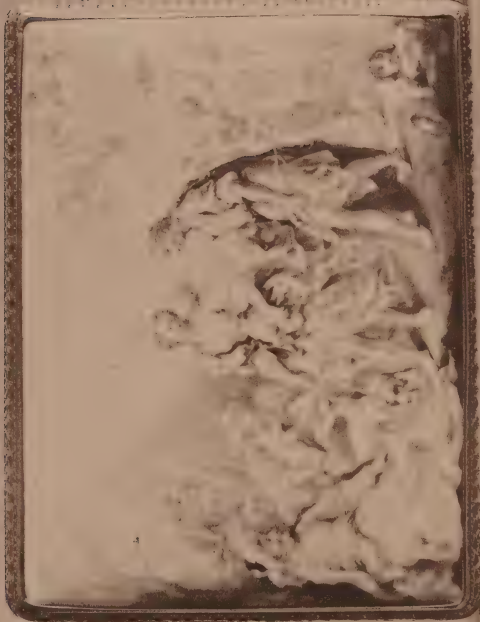
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No. 29.

No. 127.



26 A LOUIS XVI. OCTAGONAL GOLD BOX, the borders chased with ribbon and beaded ornaments in green and opalescent enamel, the sides and bottom of white enamel, the lid inlaid with a miniature of a seaport and figures, by VAN BLARENBERGHE

27 A LOUIS XVI. OBLONG GOLD SNUFF-BOX, chased with scrolls and diaper ornaments, the lid, sides and bottom beautifully enamelled "en plein" with vases of flowers, sprays of flowers and doves on the borders

*Given by Marie Antoinette to the Comte de Marcillac*

*Vide Illustration facing p. 6*

28 A LOUIS XVI. OVAL GOLD SNUFF-BOX, chased with acanthus foliage and ribbons, inlaid with striped plaques of translucent claret-coloured enamel in white borders, the lid set with an oval enamel plaque painted in grisaille with Roman figures before an altar of Hymen

*Vide Illustration facing p. 6*

29 AN OBLONG SNUFF-BOX, of Dresden enamel, the lid finely painted outside with numerous figures with dogs before an Oriental Diana, Cupids and nymphs on the sides and underneath; the interior of the lid painted with Cleopatra with the Asp, gold rim engraved with oval rosette ornaments

*Vide Illustration*

30 AN OVAL LOUIS XV. GOLD SNUFF-BOX, enamelled "en plein" with four subjects of ladies and children playing, after ~~Fragonard~~, at the ends trophies of toys on an engraved radiating ground, and finely chased with borders of scrolls and sprays of flowers in translucent colours— $3\frac{1}{4}$  in. long by  $1\frac{1}{4}$  in. high

*Vide Illustration facing p. 26*

31 A LOUIS XVI. OVAL GOLD SNUFF-BOX, with festoons, scrolls and borders of ornament in flat chasing, the lid finely enamelled with a youth and girl playing Blind Man's Buff; a piping shepherd in a landscape below; round the sides four plaques of enamel painted with children fishing

*Vide Illustration facing p. 6*

*the Lanerets  
w/ nat. Gal.*

*Cost £1500*

- 31A A LOUIS XVI. OVAL GOLD SNUFF-BOX, the borders chased with laurel foliage and enamelled in translucent colours, with outer border of white enamel; plaques of striped mauve enamel round the sides and below; in the lid an oval enamel of a domestic scene in brilliant colours

*Vide Illustration facing p. 6*

### OLD FRENCH WATCHES.

- 32 A WATCH, by Jules Le Roy, of Paris, in Louis XIV. gold enamelled case painted with classical figures and Cupids by "Frère Huaret," the inside painted with a landscape, diamond hands, and outer fish-skin case

*From the Collection of Paul Hambourg*

*Vide Illustration*

- 33 A WATCH, in Louis XIII. gold and enamel case, the back painted with The Choice of Paris; round the borders four medallions of classical landscapes on a flowered white and black ground, and landscapes in the interior, in outer shagreen case

*Vide Illustration*

- 34 A REPEATING WATCH, by Dutertre, of Paris, in Louis XV. gold case chased with scrolls and flowers, the back set with a bouquet of flowers composed of diamonds and other precious stones, diamond thumb-piece and loop

- 35 A WATCH, by Jules Le Roy, of Paris, in Louis XV. gold case enamelled en plein with nymphs, the background engraved with radiating ornaments in border of flowers

*Vide Illustration*

- 36 A LOUIS XVI. WATCH, in gold shield-shaped case engraved with an oval medallion representing "Music," on translucent blue enamel ground bordered with pearls, white enamelled dial above which is a regulator set with brilliants

- 37 A WATCH, in Louis XVI. shuttle-shaped gold and enamel case bordered with pearls, forming a brooch

- 38 A WATCH, by Baillon, of Paris, in Louis XVI. triangular gold case chased in relief with a seated female figure in coloured golds, emblematical of Science, the dial enamelled at the corners with sprays of roses



32.



No. 39.



No. 33.



35.



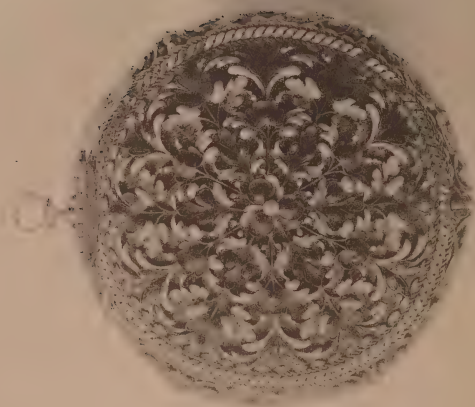
No. 40.











No. 41.



- 39 A LOUIS XIV. WATCH, of gold and enamel, the back painted with a seated figure of a lady with pink skirt, fan and domino; around the edge are four panels of landscapes with flower borders; in the interior is Venus in a car drawn by doves; the works signed *Michael Hoff Kichter Augustæ Vindelicorum*; in leather outer case studded with gold rivets

*Vide Illustration facing p. 8*

- 40 A LOUIS XIII. WATCH, in gold and enamel case brilliantly painted with allegorical subjects on the front and back, around the sides are four panels of landscapes; the interior of the case and dial enamelled with a wooded river scene and mountains in the distance; the works by *F. Van Leeun, Haerlem*

*Vide Illustration facing p. 8*

- 41 THE WATCH OF LOUIS XIV., when Dauphin of France. The movement is by Gouffons, of Paris, the dial enamelled in the centre with a water-mill, a stag hunt in the distance; the case of gold and Louis XIII. enamel, chased in high relief with an intricate rosette ornament of acanthus leaves, enamelled in translucent amber and green, opaque white and pale blue enamel on a red ground in white cable-pattern borders; round the border are six kidney-shaped plaques of pale blue enamel with landscapes in grisaille, between which are cherubs' heads chased in gold, with wings of pink enamel, and suspended between double cornucopiæ of fruit and flowers; the lid of the case is enamelled inside with an equestrian portrait of the King when a youth, armed cap-à-pie, mounted on a sorrel charger; on the inside of the back the Arms of France and Navarre, crowned, and encircled by the Order of St. Esprit, with the letter 'L' crowned, on pale pink enamel ground

*From the Montgermont Collection*

*Vide Illustration*

# SILVERSMITH'S WORK OF THE XVI<sup>TH</sup> AND XVII<sup>TH</sup> CENTURIES.

- 42 A DOUBLE SILVER-GILT GOBLET, formed as two barrels fitting one within the other, engraved with cabalistic characters and the initials V.C.—each  $4\frac{1}{2}$  high—Augsburg, early 17th century
- 43 A LARGE SILVER-GILT TANKARD AND COVER, engraved round the body in eight sunk hexagonal panels with grotesque figures; between these are petal-shaped compartments embossed with cherubs' heads, fruit, &c., and similar decoration on the cover—11 in. high, the base  $8\frac{3}{4}$  in. diam.—German, 17th century
- 44 A TANKARD AND COVER, of silver-gilt, the body embossed in three oval panels with figures representing "Music" in borders of strapwork, cherubs, masks and festoons of flowers on a matted ground, the handle formed as a terminal female figure; a bifurcated mermaid forms the billet; the cover embossed with fruit and cherub's heads, and engraved on the top with a circular medallion of a coat-of-arms, and the initials IL·M—6 in. high—Swiss, late 16th century  
*Vide Illustration*
- 45 A SILVER-GILT GOBLET, with fluted base with slight foot, chased with leaf ornaments; around the body are engraved three circular medallions with Lot and his Daughter, &c., on a groundwork of amorini, interlaced scrolls and hunting subjects, on the base is a shield-shaped panel with the monogram G·L—Nuremberg, early 16th century  
*Vide Illustration facing p. 60*
- 46 A PARCEL-GILT GOBLET, on slight foot chased with arabesques and masks; around the top is a band chased in low relief with Mucius Scaevola before King Porsenna, below are engraved interlaced floral ornaments— $3\frac{1}{4}$  in. high,  $3\frac{1}{2}$  in. diam.—Nuremberg, 16th century  
*Vide Illustration facing p. 60*





No. 44.

No. 57.

No. 50.









No. 48.

No. 53.

No. 300.

No. 55.

No. 47.



- 47 A SMALL CIRCULAR SILVER-GILT VASE AND COVER, on four feet terminating in dolphins' heads, the body chased with cherubs' heads in high relief, masks, strapwork, festoons of drapery and fruit on a matted ground; round the lip small shell-shaped projections; the cover is chased with interlaced strapwork, and is surmounted by a lamb bearing a cross with banner—5 in. high—German, 16th century

*Vide Illustration*

- 48 A HEXAGONAL SILVER-GILT SALT-CELLAR; on the facets are six figures of the Apostles standing in niches with shell-shaped canopies, which are separated by flattened columns—3 in. high, 4½ in. diam.—Augsburg, 16th century

*Vide Illustration*

- 49 A SMALL SILVER-GILT NEF, on wheels, the whole embossed and chased with waves and dolphins, single mast and sail, figures of soldiers on the prow and stern, by "ESAIAS ZUR LINDEN, Meister in 1609"—Nuremberg work

- 50 A SILVER-GILT TANKARD AND COVER, the body embossed and chased in oval medallions with animals in a landscape on a matted groundwork chased with strapwork, masks, festoons of fruit and flowers, animals and insects; scroll handle with a bust of a boy; the billet formed as a bifurcated mermaid, the cover chased in three oval panels with landscapes, and surmounted by a lion holding a shield—5½ in. high, 4¼ in. diam.—Augsburg, 17th century

*Vide Illustration facing p. 10*

- 51 A SILVER-GILT STANDING CUP AND COVER—20 in. high—Viennese. Double circular base, vase-shaped stem, the cup swelling slightly at the base, double bands of laurel foliage in the centre. open lip, egg and tongue ornament around the edge of the cover, and surmounted by a Romanesque warrior bearing a banner. The whole of the decorations of this cup consist in panels of landscapes and monsters on a groundwork of fruit, flowers and scrolls; in the interior of the cover the inscription and date—GOT·IST·DER·ALLES·SICHT·VNSEN·TREY·GELEISTE·PFLICHT·1687

- + 150  
Steinhardt
- 52 A STANDING SILVER-GILT BULB CUP AND COVER, double circular base, the six bosses chased with flowers, vase-shaped stem with three female heads in relief, the cup and cover with similar decoration to the base, surmounted by a figure of a man bearing two shields with inscription, long inscription inside with date 1665; round the cup are suspended eighteen silver and silver-gilt medals and tokens— $20\frac{1}{2}$  in. high—Nuremberg work

*Vide Illustration*

- + 125  
Weisschmidt
- 53 A STANDING SILVER-GILT BULB CUP, on double circular base embossed with petal ornaments, vase-shaped stem chased with masks, strapwork and fruit, the cup of depressed form, with thin circular compartments embossed with cherubs' heads, the lip and extreme base etched with interlaced arabesques—by PAULUS FLIND, der Jüngere, Meister, 1601— $8\frac{3}{4}$  in. high—Nuremberg, early 17th century

*Vide Illustration facing p. 11*

- + 300  
80
- 54 A NAUTILUS CUP AND COVER, with SILVER PARTLY GILT MOUNT, the circular base embossed with wave ornaments on which is a tortoise, the stem formed as the kneeling figure of Neptune supporting a basket on which rests the shell, mounted with straps formed as terminal female figures, fleur-de-lis ornaments and strapwork round the lip; on the back part of the shell stands a nude female figure bearing a banner; the cover is formed as a monster's head, from the mouth of which issues a man— $16\frac{1}{4}$  in. high—Ulm, 17th century

*Vide Illustration*

- + 175  
Hamburg
- 55 A STANDING CUP AND COVER—Cologne, 16th century. The body formed of a small cocoanut carved in relief with Abraham's Sacrifice, The Crucifixion and The Resurrection, with landscape background in three panels, and mounted with silver-gilt bands chased with three terminal figures, neck-band and cover; with repoussé and chased fruit-shaped panels surmounted by a statuette of Cleopatra holding a shield, on vase-shaped silver-gilt stem finely chased with three terminal figures of Satyrs and grotesque animals' masks in high relief, and round foot repoussé and chased with fruit-shaped panels, the border engraved with scroll foliage—10 in. high

*Vide Illustration facing p. 11*





No. 54.



No. 52.



No. 306.





- 56 A DOUBLE MAZER BOWL, fitting one within the other, mounted with silver-gilt and enamelled—*Burgundian, 15th century*. The bowls are of maple-wood, depressed in form and with incurved lips, curious flattened handles; the silver-gilt mounts are decorated on the base with a slight foot pierced with Gothic tracery; beneath is embossed with a cinquefoil panel, appliqué with a circular enamel, a shield-of-arms, three birds in red on a translucent blue ground; the handles and lip engraved with a Gothic interlaced foliage design

*Vide Illustration facing p. 62*

- 57 A CYLINDRICAL TANKARD AND COVER, of silver and silver-gilt. Round the neck and base are two bands chased with amorini, medallion heads of Roman Emperors and interlaced acanthus scrolls, and round the centre of the tankard is a band of filigree silver with eight cherubs' heads in relief; the handle of flattened form, terminating in an acanthus leaf; the billet formed as a lion; the cover is inlaid with 16th century reproduction of antique silver coin, with the head of the Emperor Nero— $8\frac{3}{4}$  in. high—*Italian, early 16th century*

*Vide Illustration facing p. 10*

*This tankard is similar in character to one in the Kremlin, Moscow, and one in King's College, Cambridge*

## CARVINGS IN ROCK-CRYSTAL.

- 58 A CUP AND COVER, of rock-crystal and silver-gilt—10 in. high—*German, 16th century*—circular foot, faceted vase-shaped stem, fluted spheroidal cup, faceted cover and acorn-shaped knob, the whole mounted with silver-gilt, pierced strawberry leaf borders, straps terminating in female heads, the base and lip engraved with an interlaced foliage design

*Vide Illustration facing p. 14*

- 59 A SMALL QUATREFOIL TAZZA, of rock-crystal, carved with trees, rushes and birds, and mounted with a band of enamelled silver-gilt— $5\frac{1}{2}$  in. long—*Italian, 17th century*

- 60 A CYLINDRICAL ROCK-CRYSTAL RELIQUARY, mounted with silver-gilt filigree studded with gems— $10\frac{1}{2}$  in. high—late 15th century. The case for the relic is cylindrical in form, faceted, and carved of rock-crystal, mounted with circular foot and dome cover of silver-gilt filigree arranged in small rows of scrolls, &c., and surmounted on the top of the cover with a rock-crystal projection, the whole of the mounts set with cabochons of sapphires, rubies, cat's-eyes and amethysts

*Vide Illustration*

- 61 AN OVAL ROCK-CRYSTAL TAZZA, mounted with enamelled gold— $5\frac{1}{2}$  in. high,  $5\frac{1}{2}$  in. wide—German, 16th century—oval foot, vase-shaped stem, and oval cup, engraved with winged terminal female figures, festoons of fruit, scrolls, &c., three mounts of gold with pierced leaf edges enamelled with scrolls and drapery in black—in old tooled leather case

*This tazza was taken from the treasures of the church of Agram, in Austria*

*Vide Illustration*

- 62 A ROCK-CRYSTAL CUP AND COVER, mounted in silver-gilt—6 in. high, diam. of cup,  $3\frac{1}{4}$  in.—German or Swiss work, 15th century

It is not easy to decide whether the original destination of this beautiful cup was for secular purposes or to serve as a reliquary. It is similar in form to the well-known covered mazer bowls of turned maple-wood. The crystal bowl is of globular shape, cut polygonally into flat vertical stripes or facets, and has a small handle projecting at right angles from one side, cut from the mass of the crystal. The cover, likewise in crystal, is hemispherical, and cut like the bowl; the cover and handle are mounted in silver-gilt, the simple ornamentation consisting chiefly of Gothic mouldings. The foot is entirely in silver-gilt; it is hexagonal in shape, spreading out in the usual manner, and the bottom edge is surrounded by a low raised gallery or band of open quartrefoils. On the top of the cover is a disc-shaped knop in silver-gilt, the flat summit of which is inlaid with a medallion bearing two shields-of-arms in translucent enamel, with blazon as follows:—Dexter shield, azure, three torteaux or, a chief argent; sinister shield, quarterly, 1st and 4th, party per fess, sable and argent, two swords crossed gules; 2nd and 3rd, Vair—three, two and one; and the inscription, "Zvfabyb." This medallion has doubtless replaced the original one at a period indicated by an inscription engraved underneath the foot of the vase, which says, "Renovatum, anno 1618."

*From the Magniac Collection* 268 p

*Vide Illustration facing p. 62*





No. 58.

No. 63.

No. 61.

No. 64.

No. 60.









No. 67.



No. 66.

- 63 A CRUCIFIX, of rock-crystal, gold and jewels—21 in. high, 10 in. wide—*Italian, early 17th century*. The ends of the cross terminate in trefoil ornaments bound with gold chased with egg and tongue ornaments; the figure of the dead Christ is in enamel above; the label with the letters I·N·R·I in gold enamel attached by nails, the heads formed of brilliants, below the Memento Mori; fluted vase-shaped base, on a stand carved with two oval panels engraved with The Adoration of the Magi and Christ Bearing the Cross, the extreme base mounted with chased gold

*Vide Illustration facing p. 14*

- 64 A CRUCIFIX, of rock-crystal, mounted with silver-gilt, enamelled and jewelled—22½ in. high—*German, 16th century*. Each end of the cross terminates in a fleur-de-lis-shaped ornament, mounted with a band of silver-gilt, the top one inscribed S·ANDRE·APOSTOLI in probable reference to the relic in the gilt and crystal case in the centre of the cross; the figure of Christ in silver-gilt; the end of the cross terminates in a fluted vase-shaped stem on a quaterfoil base carved as rocks, and mounted with silver appliqué enamel strap ornaments enriched with emeralds

*This crucifix was taken from the treasures of the church of Agram, in Austria*

*Vide Illustration facing p. 14*

## LIMOGES ENAMELS.

- 65 AN OVAL PLAQUE, painted in translucent colours and grisaille with a stag hunt, emblematical of the month of April, inscribed below AVRIL—16th century—in gilt metal frame
- 66 AN OVAL MIRROR, in metal-gilt case containing a plaque of enamel brilliantly painted in translucent colours, by Jean Court, with The Triumph of Cupid, the metal-gilt frame chased with egg and tongue ornaments, loops for suspension—3¾ in. by 2¾ in.—middle 16th century

*Vide Illustration*

- 67 AN OVAL MIRROR, in metal-gilt case containing a plaque of enamel brilliantly painted in translucent colours, by JEAN COURT—*signed J. C.*—with a classical subject of the nine Muses, the gilt frame chased with egg and tongue ornaments— $4\frac{3}{4}$  in. by  $3\frac{1}{2}$  in.—*early 16th century*

*Vide Illustration facing p. 15*

- 68 AN OVAL LIMOGES ENAMEL PLAQUE, portrait of a lady, by Leonard Limosin— $6\frac{3}{4}$  in. by  $5\frac{1}{2}$  in.—*circa 1550-60*

This evidently noble lady is represented in bust or "three-quarter" size, the head turned to the left, apparently at about thirty-five years of age; she wears her hair brushed back in the usual fashion of the period, and over it a close fitting cap or bonnet. Her black dress is worn low, disclosing a wide expanse of embroidered chemisette, gathered tight round the neck, and bordered with a narrow frill; it is elaborately embroidered with a lozenge-diaper pattern in red and gold, alternate compartments of which are filled in with the accompanying monogram P. X. E. The features are delineated in the mannered or conventionalised style into which most of the French portrait painters seem more or less to have fallen at this period; there is therefore not sufficient individuality or positive likeness to admit of the identification of the personage.

This lady was, however, formerly supposed to be Marguerite de Valois, sister of Francis I., and the monogram embroidered on the chemisette was construed to mean "Marguerite, Princesse de Navarre"; but the features have not the slightest resemblance to those of the Queen of Navarre. She has also been supposed to be Diane de Poitiers, on the strength of the monogram only, which, by a different interpretation, can be made to read "Diane."

*From the Collection of Baron Brunet Denon, of Paris, 1846*

*From the Magniac Collection*

*Vide Illustration*

- 69 A TAZZA, painted in grisaille and flesh tints with a subject from The Voyage of the Argonauts (The Dragon's Teeth); on the reverse marine and other deities in oval medallions, grotesque masks, scrolls and groups of fruit—by PIERRE RAYMOND— $3\frac{3}{4}$  in. high,  $9\frac{1}{4}$  in. diam.

*Vide Illustration facing p. 32*





No. 68.









70 A PLATE, painted in grisaille and flesh tints heightened with gold, with a gentleman on horseback with a lady on a pillion, and attendant, border of children and arabesque figures, with coat-of-arms; on the reverse, a laureated bust, fruit, flowers and cherubs' heads—by PIERRE RAYMOND—8 in. diam.

71 ANOTHER, painted in grisaille heightened with gold, with a subject emblematic of "July"; on the reverse a grotesque animal, Satyr's mask, cherub's head and festoons of drapery—by JEAN COURT

72 ANOTHER, painted in grisaille and flesh tints with figures sheep-shearing, the border with infant Satyrs and arabesques; on the reverse, figures of Hercules and Diana supporting a coat-of-arms enamelled in colours

73 AN OVAL DISH, brilliantly enamelled in translucent colours and gold, signed MR (MARTIAL RAYMOND)—end of 16th century—21½ in. by 16 in. In the centre is represented a Concert of the Gods (a composition of numerous figures), in rich border painted with griffins' masks, baskets of fruit and flowers, terminal figures and scrolls in gold; on the reverse is a winged female figure representing Fame, under a canopy, with peacocks, vases of laurels, snails and monsters

*Vide Illustration*

74 AN OVAL DISH, enamelled in translucent colours heightened with gold—French, 16th century—21½ in. by 16 in. The subject represents The Death of Ananias; the border decorated with male and female figures, Satyrs, masks, festoons of drapery and strapwork; on the reverse, four caryatid female figures bearing laurel branches; between these are vases, shields, birds and animals, bordered with strapwork, the border pencilled with laurel foliage in gold

*Vide Illustration*

## OLD ITALIAN BRONZES.

- 75 A TRIPOD INK-STAND AND COVER—*Italian, 16th century*— $10\frac{1}{2}$  in. high. The triangular ink-vase chased with a mask and gadroon ornament, and supported at the three corners by amorini, shells and scrolls. The cover surmounted by a draped figure of Hope, her right hand resting on an anchor, her left raised to her breast, masks and oval cartouche at the base

*From the Montgermont Collection*

*Vide Illustration*

- 76 A BRONZE MEDALLION BUST OF POPE PAUL V., BORGHESE, supported by a two-headed eagle below, and figures of children at the sides, holding festoons of flowers, the papal keys, and a third child holding the pontifical crown above— $7\frac{1}{2}$  in. high (cire perdu)—on verde antique pedestal—*Italian, 17th century*

*From the Montgermont Collection*

- 77 THE MARINE VENUS, her right hand raised to her breast, the left hand holding the tail of a dolphin, on the body of which rests her left foot—18 in. high—*Italian, 16th century*

- 78 A TWO-HANDLED MORTAR, of inverted bell form, the base chased with acanthus leaves and scale border; round the body is a frieze of two amorini supporting in their right hands an oval escutcheon of arms, and in the left hands two oblong cartouches with the initials A. C. (Ambrosio Caradosso), and the same design on the reverse; the handles are formed as terminal female busts from which spring acanthus foliage, the upper border chased with a row of cinquefoil rosettes; the whole work is executed in low relief—5 in. high,  $4\frac{1}{2}$  in. diam.—*Milanese, 16th century*

*From the Montgermont Collection*

*Vide Illustration*



No. 84.



No. 82.



No. 84.



No. 78.



No. 81.



No. 75.



- 79 A PAIR OF CANDLESTICKS, one formed as an undraped female figure supporting a vase forming the nozzle, chased with lions' heads, the other as a partly draped female figure wearing a cestus, supporting a child on her shoulder who holds a vase of fruit forming the nozzle—6 in. high—on black marble plinths—*Italian, early 16th century*
- 80 A PAIR OF PROFILE BUSTS OF LOUIS XII. AND HIS WIFE, THE PRINCESS MARY OF ENGLAND—10 in. high—on oval verde antique slabs, wood plinths and wood frames  
*Executed in the year 1514*  
*From the Collection of M. Ernest Odier*
- 81 NIGHT: a recumbent female figure, after Michael Angelo—*Florentine, 16th century*—on red marble plinth and ebony pedestal—6 in. high, 8½ in. long  
*From the San Donato Collection*  
*From the Montgermont Collection*  
*Vide Illustration facing p. 18*
- 82 AN EQUESTRIAN GROUP OF A ROMAN SOLDIER, mounted upon a charger, his right hand raised and holding a sword, the head uncovered—*Italian, late 15th century, in the style of Andrea Briosco*—10½ in. high—on ebonised plinth  
*Vide Illustration facing p. 18*
- 83 A CANDLESTICK, of gilt bronze, formed as a lion on which is seated a man in a long surcoat and plaited hose, his right hand grasping the tongue of the lion, and supporting on his back a hexagonal nozzle for a candle; the lion's eyes are formed of coloured stones—8¾ in. high—*Flemish, 12th century*  
*Vide Illustration facing p. 63*
- 84 A PAIR OF ALTAR CANDLESTICKS, on triangular tripod bases, the feet formed as bearded masks from which are suspended festoons of laurel and shell ornament, above the masks at the corners are crouching Satyrs, and above them an altar-shaped vase on griffin feet, chased with acanthus leaves, supporting winged dragons; and a floriated stem terminating in the cup and pricket—21½ in. high—*North Italian, 16th century*  
*Vide Illustration facing p. 18*



## OLD FRENCH DECORATIVE OBJECTS AND FURNITURE.

7210 *Antique*  
85 A PAIR OF OVIFORM VERDE ANTIQUE MARBLE VASES, mounted with rims, handles formed as infant marine deities, and plinth of or-molu— $13\frac{1}{2}$  in. high

7520 *Humboldt*  
86 A LOUIS XV. CLOCK, by Noel Baltazar, of Paris, in cartel case of or-molu finely chased with terminal female figures at the sides, Cupid above, and larger Cupid trampling upon a dragon below, the groundwork chased with scroll foliage, flowers and shell ornament, the whole surmounted by a mask of Apollo—45 in. high

*From the Collection of Baron Seillière*

*Vide Illustration*

7250 *Antique*  
87 A PAIR OF LOUIS XVI. OR-MOLU CANDELABRA, each formed as a vase, chased with rams' heads and festoons of vine foliage, supporting two branches for lights and an or-molu bouquet of flowers—on fluted and chased pedestals and square bases—16 in. high

*Vide Illustration*

7210 *Antique*  
88 A LOUIS XVI. CLOCK, in or-molu case formed as a fluted two-handled vase, chased with Bacchanals' masks and festoons, with two horizontal revolving dials, the pointer formed as a coiled snake—on square pedestal of chased or-molu, inlaid with four plaques beautifully enamelled with children in colours on an avanturine ground— $15\frac{1}{2}$  in. high

*Vide Illustration*

7220 *Antique*  
89 A LOUIS XV. LIBRARY TABLE, of tulip-wood, with three drawers, mounted with handles and escutcheons of or-molu, corner ornaments of the same finely chased with shell ornament and scrolls, Satyrs' masks of the same at the sides, the top covered with morocco leather in brass border—58 in. wide



No. 86.

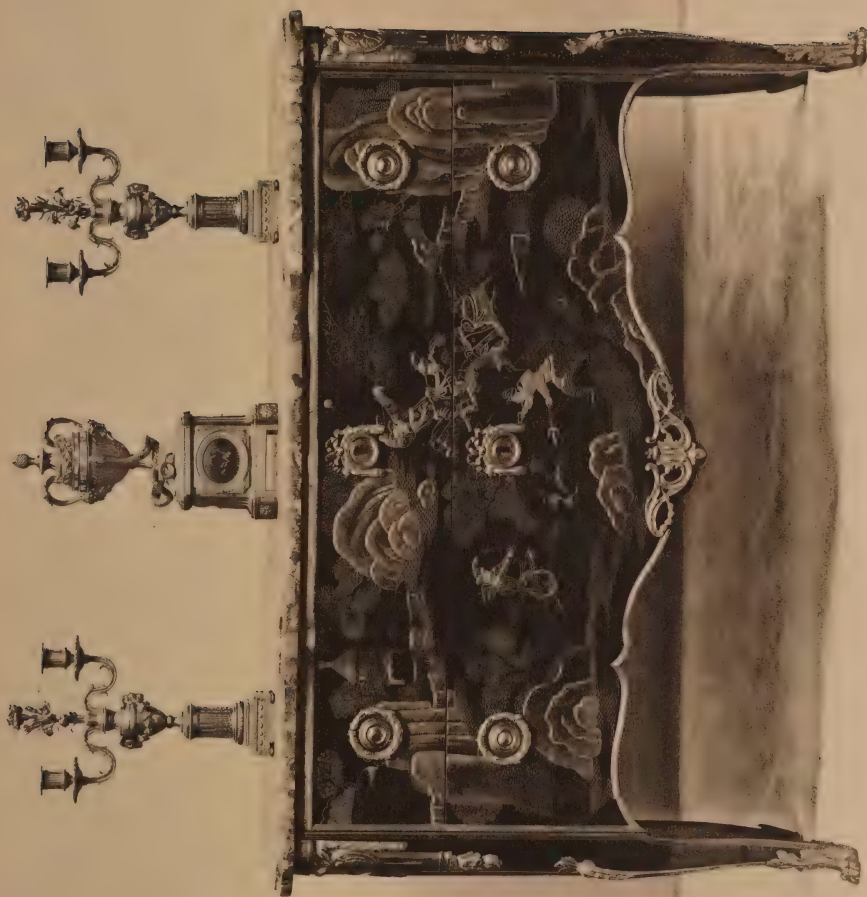




No. 87.

No. 88.

No. 87.



No. 92.









No. 90.

- 90 A LOUIS XV. CABINET, of tulip and king-wood, with drawer in front and three drawers each side, covered with morocco leather, mounted with borders of or-molu and the same at the corners, finely chased with scrolls, flowers and shell ornament; above is a CARTONNIÈRE with four similar drawers, and borders of chased or-molu, the whole surmounted by an or-molu figure of Time—6 ft. 2 in. high, 35 in. wide

*Vide Illustration*

- 91 A LOUIS XVI. PARQUETERIE COMMUNE, with two large drawers and smaller drawer above, the front inlaid with a river scene and buildings in a medallion in border of chased or-molu, mounted with friezes, corner ornaments and handles of the same, and surmounted by a white marble slab—46 in. wide

- 92 A LOUIS XVI. LAC COMMUNE, with shaped front and two large drawers, the front finely decorated with a hunting scene and numerous figures in colours and gold, the side panels with similar subjects, mounted with or-molu at the corners chased with figures in medallions, handles and escutcheons of the same, and surmounted by a Brescia marble slab—stamped 'L. FOUREAU, ME'—51 in. wide

*Vide Illustration facing p. 20*

- 93 A LOUIS XV. LAC COMMUNE, with two large drawers, the front decorated with a building and figures, fir trees and willows in gold and colours, kyilins and fir trees at the sides, with borders, handles, escutcheons and corner ornaments of chased or-molu, surmounted by a Brescia marble slab—stamped "MIGEON"—56 in. wide

*Vide Illustration facing p. 22*

## TAPESTRY.

- 94 A SMALL PANEL OF EARLY TAPESTRY, with The Descent from the Cross, St. Joseph, the two Marys and Angels—35 in. by 48 in.—14th century
- 95 A SMALL OBLONG PANEL OF OLD TAPESTRY, illustrating The Judgment of Solomon, the figures in late 16th century costume—2 ft. 10 in. by 7 ft.

- 96 AN OBLONG PANEL OF OLD FLEMISH TAPESTRY, illustrating The Massacre of the Innocents, The Flight into Egypt, and Christ Disputing in the Temple, divided into compartments by jewelled Gothic columns, and enriched with gold thread—3 ft. 2 in. by 7 ft. 6 in.—15th century
- 97 AN OBLONG PANEL OF EARLY FLEMISH TAPESTRY, enriched with gold thread, in the centre The Crucifixion, at the sides The Coronation of the Virgin and the three female Saints on black ground, with curious border—3 ft. by 7 ft. 4 in.—14th century
- 98 AN OBLONG PANEL OF OLD BURGUNDIAN TAPESTRY; to the right, under a Gothic canopy, a group of female figures emblematic of Justice, Faith and Charity; on the left, lovers in a garden, compartments of flowers on the border—8 ft. 4 in. by 9 ft. 6 in.
- 99 A SQUARE PANEL OF OLD BURGUNDIAN TAPESTRY, illustrating scenes from the story of Perseus, at the top a figure representing Andromeda, with the dragon opposite and Perseus with sword and shield between; below are a king and queen and numerous courtiers, and Perseus; all the figures are clothed in the costume of 1480, in border of roses, violets, daisies and other flowers—11 ft. 4 in. by 11 ft.—16th century
- 100 AN OBLONG PANEL OF OLD FRENCH TAPESTRY, representing a rural wedding with numerous figures; above is an extensive landscape with buildings and figures; below are turkeys, peacocks, poultry, dogs and other animals; in the centre are ribbon panels with inscriptions in old French, in rich border with trophies of agricultural implements, festoons of fruit and flowers, rams' heads and twisted ribbon bordering—9 ft. 6 in. by 13 ft.—early 16th century

*End of First Day's Sale.*





No. 93.



## Second Day's Sale.

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On THURSDAY, MAY 5, 1898,

AT ONE O'CLOCK PRECISELY.

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### OBJECTS OF VERTU.

- 105 A SMALL WATCH, in gold case formed as a basket, enamelled in colours
- 106 AN OVAL PENDANT, formed of a topaz cameo carved with the Infant Mars, and mounted with gold
- 107 A LOUIS XVI. SMALL GOLD INK-VASE, pen and pencil, in case of old Japan black and gold lac with engraved gold borders
- 108 A COVER FOR A TESTAMENT, of crimson velvet, mounted with silver-gilt elaborately pierced and chased with recumbent male and female figures, vases of flowers and interlaced strapwork—*French, 17th century*
- 109 A WAFER-BOX, of Louis XIII. gold and enamel, on the cover are the Virgin and Child, round the sides four female saints on a groundwork of flowers, blue enamelled interior
- 110 A LOUIS XV. ETUI, of faceted moss agate, mounted with bands of gold and diamond thumb-piece, with fittings
- 111 A LOUIS XV. BONBONNIÈRE, of rock-crystal, carved with bands of diamond-pattern ornament, and mounted with rim and foot of gold



- 112 A WATCH, by Dev. Bowly, of London, in Louis XV. gold case pierced and engraved with scrolls and masks, in gold outer case embossed and chased with Anthony and Cleopatra in scroll borders

*Vide Illustration facing p. 29*

- 113 A LOUIS XV. ETUI AND WATCH, formed of bloodstone plaques richly mounted with scrolls, festoons of flowers and shell ornament of gold, with six gold-mounted fittings, the lid fitted with a watch

- 114 A LOUIS XV. GOLD NEEDLE-CASE, enamelled en plein with flowers, fruit and mer-children on an engraved basket-pattern ground

- 115 A SMALL FLUTED OVAL TAZZA AND COVER, of bloodstone, the stem and foot mounted with silver-gilt chased with cherubs' heads, fruit and masks in low relief, the cover mounted in a similar way, and surmounted by a silver-gilt figure of Diana— $6\frac{1}{2}$  in. high—*French, 17th century*

- 116 A LOUIS XV. OCTAGONAL CASKET, formed of thin plaques of agate on a red enamel ground in borders of gold, chased with scrolls, festoons of flowers and acanthus leaves, the lid set with border of coloured stones, and diamond thumb-piece, and mounted with a watch, by J. ORPION, the dial enamelled with figures fishing and surmounted by brilliants, fitted with gold-mounted bottles, knives, tablets and other implements for the toilet— $5\frac{1}{4}$  in. high,  $5\frac{1}{2}$  in. long—in green shagreen case

- 117 A LOUIS XV. CASKET, of mother-o'-pearl, with shaped front and rising top, mounted with gold finely chased with Venus, Mercury and Cupid, baskets and festoons of flowers and scrolls, round the sides architectural scrollwork in gold, on which are figures of Cupids holding festoons of flowers, fitted with gold-mounted tablets, mother-o'-pearl box, thimble, needle-case, &c., and a looking-glass in gold scroll border under the lid— $2\frac{3}{4}$  in. high, 5 in. long—in old tooled leather case

*Vide Illustration*



No. 15.



No. 117.





## SNUFF-BOXES.

- 118 AN OBLONG GOLD SNUFF-Box; on the lid a panel finely chased in high relief with a lion attacking a horse, two Roman warriors at hand; the borders chased with arabesque foliage, masks, &c., on a matted ground; the underneath chiselled with St. George and the Dragon, and the motto, HONI'SOIT QUI'MAL'Y'PENSE
- 119 A LOUIS XV. OBLONG GOLD Box, boldly chased with scrolls, arches, fountains and foliage in coloured golds; in the lid is a WATCH and two small mirrors; in a secret receptable at the bottom are numerous gold-mounted implements
- 120 A LOUIS XVI. OVAL GOLD SNUFF-Box, chased with columns, hung with festoons of laurel in coloured gold and silver; on the lid and bottom two oval enamel plaques with Cupids in grisaille on yellow ground in pink marbled border
- 121 A LOUIS XVI. OBLONG GOLD SNUFF-Box, chased with lozenge and circular ornaments bordered with bands of translucent green and white enamel; round the borders alternate green and opal-coloured enamel studs; on the lid an oval gold plaque chased in relief with two Cupids and doves in border of brilliants
- 122 A LOUIS XVI. OVAL GOLD SNUFF-Box, the borders chased with laurel and jewel ornaments partly enamelled in colours, enclosing panels of striped grey enamel bordered with white; the lid is set with an enamel plaque painted with a nymph holding a medallion head of Louis XVI. in border of diamonds; round the edge of the lid a laurel design in enamel and diamonds
- 123 A LOUIS XV. OBLONG SNUFF-Box, of rock-crystal, mounted with gold, carved in low relief with annular and fluted ornaments, the mounts of wave design, and shell-pattern thumb-piece

124 A LOUIS XV. OBLONG GOLD SNUFF-BOX, engraved with trophies of musical instruments on a lined radiating ground bordered with scrolls and shell ornaments, the lid and thumb-piece further enriched with a military trophy in diamonds, rubies and emeralds

£4110

Hamburges

125 A LOUIS XVI. OCTAGONAL GOLD SNUFF-BOX, the borders chased and enamelled in a cable design; in the top, sides and bottom are panels of dancing nymphs, painted as agate camei, in scale borders of translucent blue enamel

£205

Paris

126 A LOUIS XV. SHAPED GOLD SNUFF-BOX: on the sides and top are panels bordered by scrolls chased in relief with trophies of arms; on the cover a garden scene with palm trees, beds of flowers and fountain in brilliants; the whole is enriched with diamonds, rubies and sapphires

£150

Hamb

127 A LOUIS XVI. OBLONG GOLD SNUFF-BOX, the lid, sides and bottom set with miniatures on vellum, finely painted with Bacchanalian scenes, nymphs, Satyrs and Cupids, in gold borders chased with laurel and lozenge ornament

£320

Paris

*Vide Illustration facing p. 7*

128 A LOUIS XV. SHUTTLE-SHAPED GOLD SNUFF-BOX, the lid, sides and bottom enamelled en plein with eight subjects of domestic scenes in borders of scrolls and flowers on a dark blue translucent enamel ground

£600

Paris

*Vide Illustration*

129 A LOUIS XV. OBLONG GOLD AND ENAMEL SNUFF-BOX— $1\frac{1}{2}$  in. high, 3 in. long,  $2\frac{1}{4}$  in. wide—on the cover, sides and under panel are scroll panels enamelled in brilliant colours en plein with a shepherdess, shepherd, rams and sheep in the style of Fragonard, the ground engraved with a diaper ornament; the borders of the whole engraved with scrolls and enamelled en plein with Cupids and festoons of flowers in shades of blue

£1190

Paris

*Given by the Empress Catherine II. to Marechal Dolgorouki, who conquered the Crimea*

*Vide Illustration*



No. 19.

No. 128.







No. 30.

No. 129.







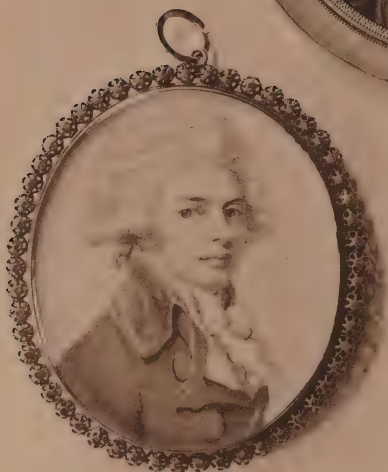
No. 135.



No. 136.



No. 142.



No. 130.



No. 132.

## MINIATURES.

- 130 PORTRAIT OF A GENTLEMAN, with powdered hair, blue coat and white cravat, by COSWAY—in gold locket with filigree border

*Vide Illustration*

- 131 PORTRAIT OF A LADY, temp Louis XV., with powdered hair, red and white dress, wearing flowers—in oval flower-pattern frame of rose diamonds and pearls, suspended from a knot of ribbons

- 132 PORTRAIT OF THE COUNTESS OF JERSEY, with powdered hair, pale yellow dress and white fichu, by J. SMART—*signed* J. S., and dated 1784—in oval gold locket enamelled white and blue

*Vide Illustration*

- 133 PORTRAIT OF A LADY, with powdered hair and white dress—in oval frame set with rose diamonds, surmounted by a knot of ribbons

- 134 PORTRAIT OF A LADY, with powdered hair, blue dress and white gauze scarf: an old French miniature—in chased or-molu frame

- 135 PORTRAIT OF A LADY, with powdered hair, muslin cap and dress, reclining on her left elbow—in oval gold frame enamelled blue and white, with flowers in gold

*Vide Illustration*

- 136 NAPOLEON I.: oval miniature, by Isabey—in oval gold locket enamelled white and blue, and inscribed at the back "Don Cheri" in seed pearls

*Vide Illustration*

- 137 MARY QUEEN OF SCOTS, three-quarter length, in black robe embroidered with gold, holding a missal and crucifix, on blue background, with coat-of-arms *inscribed* "Maria Stuart, Anno 30"—in silver-gilt frame

- 138 PORTRAIT OF A LADY, in red embroidered dress and ruff, on blue background—in gold frame enamelled in colours with strapwork, &c., mounted with an agate plaque at the back

*Vide Illustration facing p. 30*



- + 60  
Bouton
- 139 A LOUIS XIII. ENAMEL PORTRAIT OF A LADY, wearing pearl necklace, robe trimmed with lace, and brooch with a male portrait in frame formed as a double-headed eagle—in pierced gold frame enamelled with strapwork in black, white and translucent green and red enamel, a small enamel of two Roman warriors set in the back

*Vide Illustration facing p. 30*

- + 75  
Selle
- 140 AN OBLONG HORN SNUFF-BOX, lined with gold, the lid inlaid with an oval enamel of a lady, by PETITOT, in chased gold frame

- + 29  
so
- 141 A LADY OF THE COURT OF LOUIS XIV., in white dress, blue mantle, holding a bouquet of flowers: a large oval enamel—in metal-gilt locket—5 in. by 4½ in.

- + 120  
C.W.
- 142 LA CRUCHE CASSÉE: an oval enamel, after Greuze, by T. Bouron—in gold and white enamel frame—4 in. by 3½ in.

*Vide Illustration facing p. 27*

## XVII<sup>TH</sup> CENTURY WATCHES.

- + 28  
William
- 143 A WATCH, by T. Cadogan, of London, in octagonal faceted case of topaz, mounted with silver-gilt, the dial of chased silver and silver-gilt, and slightly enamelled—late 17th century

*Vide Illustration*

- + 75  
Stethum
- 144 A WATCH, by Wile, of London, with engraved and enamelled dial, rim and loop for suspension, gold case enamelled in translucent colours, rock-crystal back, and outer case of fish-skin semé with gold studs—early 17th century

*Vide Illustration facing p. 29*

- + 37  
Boulton
- 145 A SMALL WATCH, in oval gold case with flowers on black enamelled ground, set with two shell-shaped plaques of rock-crystal, the dial enamelled in translucent colours—early 17th century

*Vide Illustration facing p. 29*

- + 121  
20
- 146 A WATCH, in rock-crystal cruciform case, the dial of metal-gilt elaborately engraved with a village scene and scroll borders, below is a figure of Fortune—German, 17th century

*Vide Illustration*

No. 148.



No. 146.



No. 149.



No. 147.



No. 143.







No. 145.



No. 144



No. 152.



No. 112.



No. 22



- 147 A WATCH, the dial engraved with figures emblematic of Summer and Winter, and small landscape in the centre, in octagonal case of metal-gilt and faceted rock-crystal engraved with key pattern—*German, 17th century*

*Vide Illustration facing p. 28*

- 148 A WATCH, by Pierre Patard, à la Haye, in circular fluted case of rock-crystal mounted with silver, gilt dial engraved with a boar hunt, flowers, scrolls and animals on the border—*17th century*

*Vide Illustration facing p. 28*

- 149 A WATCH, by Dennis Cauchard, of Bruges, in octagonal rock-crystal case, white enamelled dial with engraved gilt metal border—*early 17th century*

*Vide Illustration facing p. 28*

- 150 A WATCH, in minute gold case delicately enamelled with tulips in translucent colours on black ground—*early 17th century*

- 151 A WATCH, by Carcanj, with gilt metal dial, in oval silver case engraved with animals and scrolls, with two plaques of rock-crystal, in outer case of metal-gilt—*German, 16th century*

- 152 A WATCH, in silver-gilt and enamel case formed as a cross—*German, 17th century*. The back of the case is of white enamel, the cross outlined in a double line of table diamonds, centred by a ruby, the dial of silver-gilt with foliage in translucent colours; the movement signed ALBRECHT ERB

*Vide Illustration*

## CINQUE CENTO JEWELS.

- 153 A SMALL OVAL GOLD AND CRYSTAL LOCKET, finely chased and pierced with The Crucifixion, The Resurrection, and Emblems of the Passion, Latin inscription round the edge, borders of strap design enamelled in black, blue and white—*Italian, 16th century*

*Vide Illustration facing p. 30*



- 110  
C. P. B. 110  
154 A CIRCULAR GOLD AND ENAMELLED PENDANT, formed as a figure of Bacchus seated upon a barrel, set with a ruby and pearl, in frame of a twisted vine design, the whole enamelled in translucent colours and mounted with pendant pearls—*Italian, 16th century*

*Vide Illustration*

- 135  
C. P. B. 135  
155 A CIRCULAR PENDANT, of rock-crystal, mounted with enamelled gold; in the centre is represented The Resurrection in gold enamelled in colours, contained in two crystal plaques; petal ornaments in white enamel on the border, enriched with eight rubies; chains for suspension and pendant pearl below—*Italian, 16th century*

*Vide Illustration*

- 21  
C. P. B. 21  
156 A CIRCULAR PENDANT, formed as a plate of cornelian, on which is the Head of John the Baptist in gold and enamel, cable border of gold with Latin inscription—*Italian, 16th century*

*Vide Illustration*

- 32  
C. P. B. 32  
157 A PENDANT, of rock-crystal and enamelled gold, triangular in form, with three small oval panels representing The Nativity, The Crucifixion and The Resurrection, carved in ivory, on blue enamel ground, the whole mounted with scrolls and rosettes in gold and translucent enamel—*Italian, 16th century*

*Vide Illustration*

- 190  
C. P. B. 190  
158 A NECKLACE, of enamelled gold set with pearls— $14\frac{1}{2}$  in. long—*Italian, 16th century*. It is composed of twenty double links of strap and scroll work in white and black enamel, the centre of each set with a diamond; between the links are seventeen pendants of similar design, from each of which is suspended a pearl

*Vide Illustration facing p. 48*

- 140  
C. P. B. 140  
159 AN OCTAGONAL PENDANT JEWEL, of verre eglomisé, mounted with enamelled gold and jewels—5 in. long—*Italian, 16th century*. On one face of the jewel is represented The Adoration of the Magi, in the centre of which is an oval plaque with the Magdalen; on the reverse The Nativity, and an oval plaque with St. Jerome; the frame is of gold chased with scrolls and diamond-shaped ornaments, enamelled in translucent colours and white; three chains for suspension above; pendant pearl below

*Vide Illustration*

155.



No. 157.



o. 240.



No. 159.



No. 154.



o. 156.



No. 153.



No. 138.











No. 164.



No. 293.

## LIMOGES ENAMELS.

160 A SPOON, with Limoges enamel bowl, painted in translucent colours with the head of a Roman warrior in the style of Jean Court, mounted with silver-gilt chased with masks

161 AN UPRIGHT LIMOGES ENAMEL PLAQUE, painted in translucent colours and flesh tints with the metamorphosis of Daphne into a laurel tree, Cupid in the clouds above— $4\frac{3}{4}$  in. by  $3\frac{3}{4}$  in.—in carved and gilt wood frame

162 A SQUARE-SHAPED PLAQUE, painted with The Descent from the Cross in translucent colours heightened with gold, by MOUVEARNI— $9\frac{1}{2}$  in. by 9 in.—early 16th century—in gilt metal frame secured by rosette-head rivets, painted outer frame

163 ANOTHER PLAQUE, similar, painted in translucent colours and gold with Christ bearing the Cross, by MOUVEARNI— $8\frac{1}{2}$  in. by  $7\frac{1}{2}$  in.—in frame of silver and silver-gilt chased with fleurs-de-lis and scrolls, and rosettes at the corners

164 AN OCTAGONAL MIRROR-CASE, of metal-gilt, the back containing an octagonal panel of enamel painted in brilliant translucent colours, by JEAN COURTEYS—*signed I. C.*—in the centre is represented an oval medallion with Europa and the Bull in slight relief, black borders with interlaced floral ornaments and exotic birds in brilliant translucent colours; the metal-gilt mounts engraved with lines and beaded ornaments, hinged loop for attachment— $3\frac{1}{2}$  in. by  $2\frac{3}{4}$  in.—middle of the 16th century

*Vide Illustration*

165 A TAZZA, painted in grisaille and flesh tints, by PIERRE RAYMOND—*signed P.R., and dated 1563*— $5\frac{1}{2}$  in. high,  $7\frac{1}{2}$  in. diam. The bowl of the tazza is painted with a subject from the Old Testament (Exodus xviii.); on the reverse, female masks, baskets of fruit and scroll ornament; baluster-shaped stem painted with Neptune and Amphitrite; circular foot painted with Lot and his Daughters, and band of red and white enamel

*Vide Illustration facing p. 32*



#200  
Hanging  
166 AN UPRIGHT PLAQUE, enamelled in translucent colours and gold with The Adoration of the Magi—*signed S.C. (SUZANNE COURT)*— $9\frac{1}{2}$  in. by  $7\frac{1}{2}$  in.—*end of 16th century*—in metal-gilt frame

+650  
CW  
167 A CIRCULAR PLAQUE, painted in grisaille heightened with gold with The Judgment of Paris, Cupid in the clouds above, blind-folded, in the attitude of shooting an arrow; in the right background The Rape of Helen, on the left The Burning of Troy, by MARTIN DIDIER—in gilt-wood frame inlaid with five plaques of enamel painted with masks, trophies, and caryatid figures—the whole 17 in. diam.

*From the Collection of Baron Seillière*

*Vide Illustration facing p. 59*

+770  
Locket  
168 A TAZZA AND COVER, painted in grisaille and flesh tints inside and out with subjects from the history of Joseph (Gen. xliii.), Tritons, naiads, masks, fruit and strap ornament, by PIERRE RAYMOND—10 in. high

*From the Collection of Baron Seillière*

*Vide Illustration*

E150 Saly.  
169 A TAZZA, painted in grisaille and gold on blue ground with The Choice of Paris; on the reverse, busts, cherubs' heads and festoons of drapery—4 in. high,  $8\frac{1}{2}$  in. diam.

*Vide Illustration*

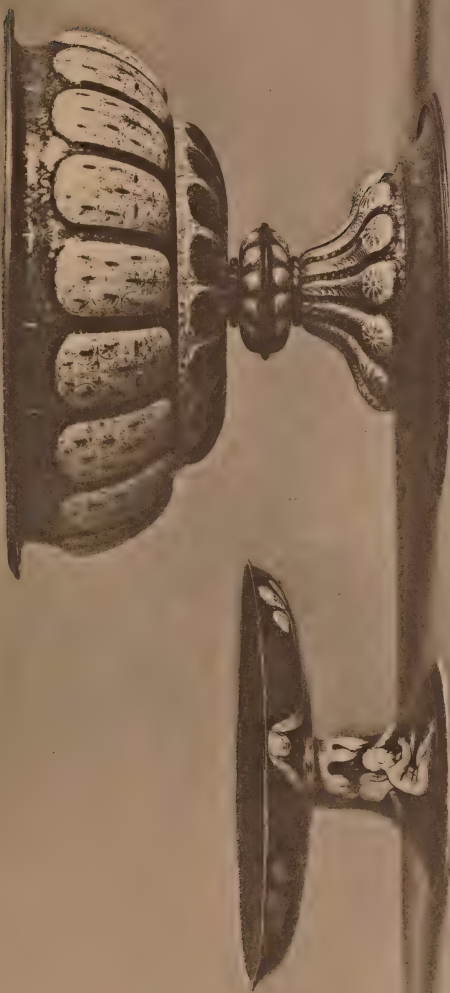
+160  
CW  
170 A TAZZA, painted in grisaille and flesh tints heightened with gold, with Lot and his Daughters, in the background the Destruction of Sodom; on the reverse, dolphins and swans in oval medallions, grotesque masks and scrolls, and band of shell ornament on the border— $3\frac{1}{2}$  in. high,  $9\frac{1}{2}$  in. diam.

*Vide Illustration*

+660  
CW  
171 AN OVAL DISH, painted in grisaille and flesh tints on black ground and heightened with gold, by MARTIAL COURTOIS. In the centre is represented The Vengeance of Apollo upon Niobe's Children; on the border medallion busts, masks and grotesque animals, with initials of the artist, M.C. in a cartouche; on the reverse vases of fruit, Satyrs and birds in grisaille and foliage in gold, with the inscription "Vengeance contre Niobe"—20 in. by  $14\frac{1}{2}$  in.

*From the Collection of Baron Seillière*

*Vide Illustration facing p. 58*



No. 169.



No. 173.

No. 165.







No. 69.

No. 168.

No. 170.







No. 172.



- 172 A CASKET, of metal-gilt and Limoges enamel— $4\frac{3}{4}$  in. high, 7 in. long—*French, 16th century.* The casket is oblong in shape, the cover with flat top and sloping sides, and it is supported at the angles by columns; the top is formed of an oblong metal-gilt plaque engraved with double griffins upholding vases, upon which are seated Cupids holding a scroll with inscription, 'Deum time'; the casket is set with twelve plaques of Limoges enamel, painted in colours with groups of children emblematic of the arts of Peace and War

*Vide Illustration*

- 173 A FLUTED TAZZA, of old Venetian enamel—9 in. high, 11 in. diam.—16th century. The circular base is decorated with fleurs-de-lis in gold on blue ground, fluted white, green and gold stem, depressed knop, the bowl fluted in two divisions with panels of white and green, pencilled in gold on blue ground with fleurs-de-lis and scrolls in gold

*Vide Illustration facing p. 32*

### EARLY CHAMPLEVÉ ENAMELS.

- 174 A CROZIER HEAD, of Limoges champlevé enamel—13 in. high. A circular half socket, with scrolls on a blue enamel ground; the knop depressed in form, composed of eight intertwined dragons; the volute, formed as a partially coiled snake, scale pattern in blue enamel, contains crude representation of St. Michael and the Demon, studded with turquoise
- 175 A CROZIER HEAD, of Limoges champlevé enamel— $13\frac{3}{4}$  in. high. The half socket is spirally fluted and enamelled with scale design; depressed knop, formed as eight interlaced dragons; the volute snake-like in form, and containing a representation of St. Michael and the Demon
- 176 A RELIQUARY, of copper-gilt, formed as the Virgin and Infant Saviour enthroned; the throne, which opens at the back, and the pedestal are decorated with champlevé enamel, with interlaced scrolls in red and white on blue ground; the Virgin wears a rich mantle, veil and crown— $10\frac{3}{4}$  in. high—*French, 14th century*

*Vide Illustration facing p. 34*

- +200  
Pouch  
177 A CIBORIUM OR PYX, in form of a dove, standing on a circular medallion— $8\frac{3}{4}$  in. long, 8 in. high—*Limoges work, 13th century*. The body of the dove is of bronze-gilt engraved with plumage, the wings and base of champlevé enamel in brilliant colours, with rosette ornament on the base; the cavity for the eucharistic particles is in the body of the bird, with the opening in the back

*Vide Illustration facing p. 35*

- +150  
W. 1000  
178 A RELIQUARY OR CHASSE, of champlevé enamel—5 in. high,  $3\frac{1}{4}$  in. deep, 10 in. long—14th century. The chasse is unusually long in form and with gabled cover; the whole of the decoration consists of fourteen annular panels of angels on a green champlevé enamel ground, red borders on a turquoise ground with conventional scrolls in bronze-gilt. The hasp terminating in a monster's head, the top of the cover surmounted by an iron handle

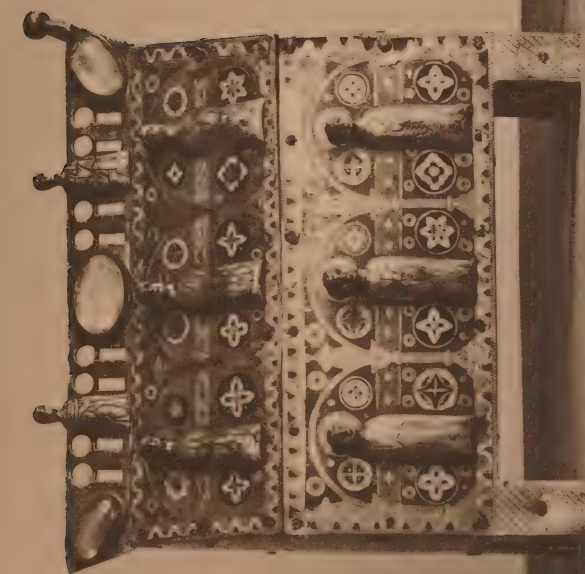
*Vide Illustration facing p. 35*

- +240  
C 10  
179 AN OBLONG CASKET, of metal-gilt, mounted with champlevé enamel plaques— $4\frac{1}{2}$  in. high,  $10\frac{1}{2}$  in. long—*Italian, 14th century*. On the lid and sides are thirteen quatrefoil-shaped plaques of champlevé enamel, with figures of Christ and the twelve Apostles; between those on the lid are four cabochon coloured stones; the ground throughout is of metal-gilt, embossed with foliage on a matted ground; the hasp of the lock terminates in a grotesque mask

*Vide Illustration facing p. 63*

- +190  
Burl  
180 A PROCESSIONAL CRUCIFIX, of Limoges champlevé enamel on a wood foundation— $29\frac{3}{4}$  in. high by 14 in. wide—13th century. The figure of Christ is in bronze-gilt on a groundwork of blue and green enamel with rosette ornaments; above is the sacred monogram; between the ends of the cross are plaques of engraved copper-gilt set with coloured stones; at the top and base are figures in relief of St. Peter and another saint; on the reverse are champlevé plaques engraved with figures of Christ and the emblems of the four evangelists

*Vide Illustration facing p. 50*



No. 182.



No. 176.



No. 184.

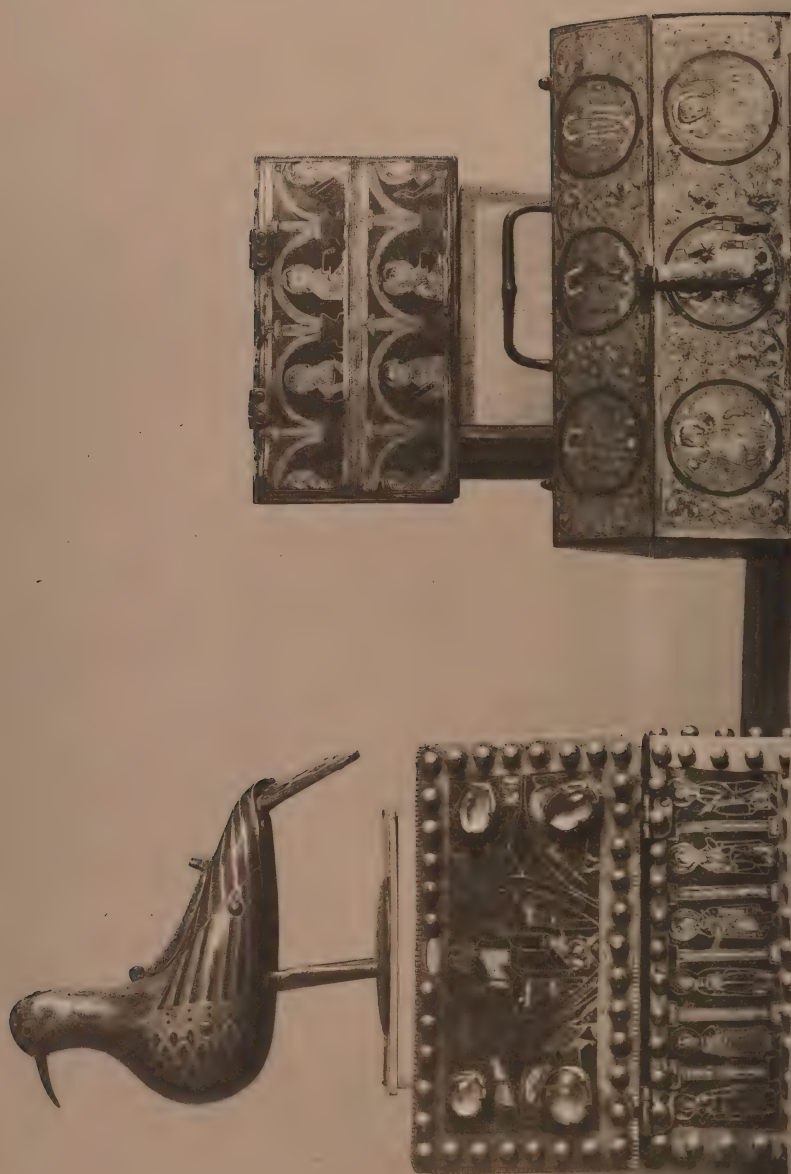






No. 101.

No. 177.



No. 178.

No. 183.

- 181 A FLAT CASKET-SHAPED RELIQUARY, of metal-gilt and champlevé enamel—2 in. high, 4 in. wide, 7 in. long—probably German, 13th century. The flat cover is decorated with eight figures of saints under semicircular arches, matted borders of gilt metal; around the sides are the twelve Apostles, seated on arched-shaped thrones on an alternate green and blue ground

*Vide Illustration*

- 182 A RELIQUARY OR CHASSE, of Limoges champlevé enamel—10½ in. high, 9 in. wide, 4 in. deep—13th century. The chasse, oblong in form with gabled top, surmounted by a pierced ridge set with three large cabochons of rock-crystal; between these in relief are two small figures of saints; the front is decorated with three panels divided by semicircular arches, each containing a gilt figure of a saint in high relief, rosette ornaments on the background on a blue ground; the same form of ornament is repeated on the cover; on the reverse is a rosette and geometrical design in green, yellow, red and blue, figures of saints at the ends, the back opening with a lock, with receptacle for the relic

*From the Collection of the Right Hon. Lord Hastings, of Melton Constable, Norfolk, 1888, March 20, £130*

*Vide Illustration facing p. 34*

- 183 A RELIQUARY, in form of a casket, of champlevé enamel—5 in. high by 8½ in. long—Cologne, 12th century. On the lid is an enamel plaque with a figure of the Almighty and the emblems of the four Evangelists, and set with four cabochon rock-crystals; on two of the sides are the twelve Apostles, at the two ends The Nativity and The Crucifixion; a row of gilt balls is set round all the edges, and the lid is fastened by a hasp which passes through it

*From the Beresford Hope Collection*

*Exhibited at Leeds, 1868*

*Exhibited at the Special Exhibition, South Kensington, 1874*

*Vide Illustration*

- 184 A CHASSE OR RELIQUARY, Limoges champlevé enamel— $8\frac{1}{2}$  in. high,  $7\frac{1}{4}$  in. long—13th century. The chasse is oblong shaped, with gabled top surmounted by pierced ridge and three circular balls; on the front panel is represented the martyrdom of Thomas A'Beckett: the Saint is seen, standing richly robed, holding in his left hand a cross, in front of the altar table, on which is a cross and chalice; three knights attack him, the two foremost armed with swords, the third holding over his right shoulder a battle-axe. In the panel above is his entombment, the body resting on a richly ornamented bier. The borders of the front of the chasse are of a curious waved design and slightly engraved. On the two gabled ends are the figures of saints; quartrefoil borders. On the reverse side the decoration consists of twenty-seven small square panels containing trefoil ornaments in green and red, yellow and blue; the sides opening to receive the relic

*From the Collection of the Right Hon. Lord Hastings, of Melton Constable, Norfolk 1888, 7, 355*

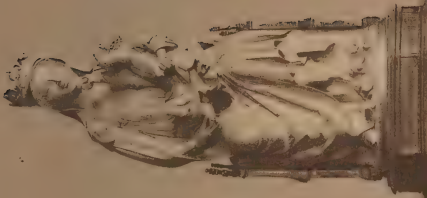
*Vide Illustration facing p. 34*

## CARVINGS IN IVORY, FROM THE XII<sup>TH</sup> TO THE XV<sup>TH</sup> CENTURIES.

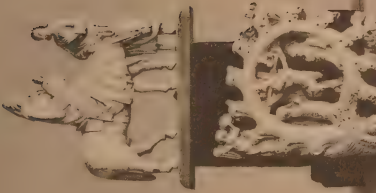
- 185 A GROUP OF FOUR FIGURES, representing the bribing of Judas Iscariot, on octagonal moulded base— $7\frac{1}{4}$  in. high—early 15th century
- 186 A STATUETTE OF THE VIRGIN ENTHRONED, with the Infant Saviour on her knee, holding in her right hand a carnation, wearing a long robe, crown and veil; under her foot is a monster emblematic of evil; the throne of bronze-gilt— $10\frac{1}{2}$  in. high—French, early 14th century
- Vide Illustration*
- 187 A GROUP, representing The Flight into Egypt: the Virgin and Child are seated on an ass led by St. Joseph—slightly decorated with gilding—French, late 14th century
- Vide Illustration*



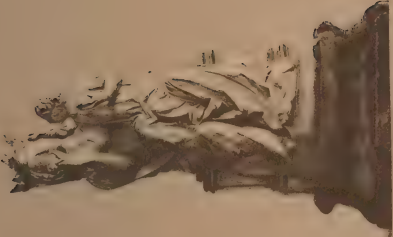
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No. 187.



No. 186.



No. 188.



No. 191.



No. 194.



No. 192.





- 188 A CROZIER HEAD AND PART OF THE STAFF— $16\frac{1}{4}$  in. high—*French, 14th century.* The staff carved in low relief with interlaced flowering foliage, from which are suspended two shields; the knop of octagonal flattened form, composed of twelve Gothic arches, on the top of which are seated two winged angels upholding the volute, which is of floriated leaf design, two angels at either corners; beneath the volute is kneeling the figure of a monk holding a crozier; in the inner circle is depicted, on the one side The Crucifixion, and on the reverse The Virgin and Saviour Enthroned, with St. John

*Vide Illustration facing p. 36*

- 189 A CROZIER HEAD, of ivory and silver-gilt— $12\frac{1}{2}$  in. high—*Italian 14th century.* The half socket is of silver, engraved with matted zigzag ornaments; wing knop, stained and engraved; the volute, hexagonal in form and floriated on the outer edge, containing an ivory plaque carved in relief and partly stained and gilt, with The Virgin Enthroned, and on the reverse The Crucifixion

- 190 THE VIRGIN AND CHILD ENTHRONED: an ivory group, the throne of metal-gilt forming a reliquary—14 in. high—*French, 14th century.* The Virgin, in long robe, veil and crown, is seated on a throne, the left knee slightly raised, holding the Infant Christ in her left arm, whose head and arm are raised; she holds His foot with her right hand; the throne of metal-gilt, engraved on either side with a saint under a Gothic canopy, on a hexagonal moulded base chased with trefoils, &c.

*From the Odier Collection*

*Vide Illustration facing p. 36*

- 191 AN IVORY DIPTYCH, carved in high relief, partly gilt, with Scriptural subjects— $8\frac{3}{4}$  in. by  $11\frac{1}{4}$  in.—*early 14th century.* Each wing is divided into four panels; on the right-hand wing the following subjects: (1) The Flagellation; (2) Christ Bearing the Cross; (3) Covenanting for the pieces of Silver; (4) The Betrayal in the Garden. On the left-hand wing: (5) The Crucifixion; (6) The Descent from the Cross; (7) The Entombment; (8) The Marys at the Tomb

*From the Sax Collection, Vienna*

*Vide Illustration facing p. 36*

- 192 AN IVORY SHRINE OR POLYPTYCH—*entire height*  $11\frac{1}{2}$  in., *width* (including the open volets)  $6\frac{1}{2}$  in.—*early 14th century*. In the centre, under a Gothic canopy supported on slender columns, stand the Virgin and Child in nearly full relief; on either side are hinged double doors ("volets") carved in niches in low relief with The Immaculate Conception, The Nativity, The Adoration of the Magi, &c.; the whole is slightly coloured and gilt, on oblong pedestal inlaid with a geometrical design in coloured wood

*From the Vaisse Collection*

*Vide Illustration facing p. 36*

- 193 AN OBLONG CASKET, mounted with chased copper-gilt— $3\frac{3}{4}$  in. high,  $4\frac{1}{2}$  in. wide,  $9\frac{1}{2}$  in. long—*13th century*. The top is carved in low relief with eight quatrefoil panels of Gothic tracery representing: (1) The Flagellation (2) The Crucifixion; (3) The Descent from the Cross; (4) The Entombment; (5) The Last Supper; (6) The Washing of Peter's Feet; (7) The Agony in the Garden; (8) The Betrayal. Round the sides, under twelve Gothic canopies, are represented episodes from the life of the Virgin; the whole is finely mounted with bands, bordering, lock, escutcheons and handle of copper-gilt, terminating in shell ornaments and cross hatchings in alternate compartments

*From the Bernal Collection 2180*

*Vide Illustration*

- 194 A CASKET-SHAPED RELIQUARY, carved with Scriptural subjects partly stained— $2\frac{1}{2}$  in. high, 4 in. wide,  $7\frac{1}{4}$  in. long—*early 12th or 13th century*. On the cover of the casket in the centre is a circular panel carved in relief with Our Lord seated in Majesty, in four smaller panels are St. Philip, St. Thomas and two angels, borders of scroll foliage; around the sides are twelve circular panels of the Apostles, with Greek inscriptions; gilt bronze hinges and hasp

*This casket has been in the Fieschi family since the 13th century. It belonged to Pope Innocent IV. (a Count of Fieschi) whose pontificate lasted from 1243–1254*

*The Fieschis were masters of the whole country from Genoa to Spezzia, with the title of Counts of Livagua*

*Vide Illustration facing p. 36*





No. 193.









No. 197.



No. 242.



No. 198.



No. 196.



## ECCLESIASTICAL SILVERSMITH'S WORK.

195 A SMALL PENDANT RELIQUAIRE, formed as a glass cylinder, containing a minute ivory carving of The Crucifixion, mounted with Gothic arches and figures of saints of silver-gilt, set with precious stones— $3\frac{3}{4}$  in. long—*Italian, 15th century*

196 A SILVER-GILT TRIPTYCH, containing eight "verre eglomisé" plaques illustrating the life of the Saviour, divided in the centre by a band of amber; the case engraved with Raffaelesque ornaments, with open silverwork above and below chased with griffins and scrolls— $2\frac{1}{4}$  in. high,  $4\frac{1}{2}$  in. wide—*Italian, early 16th century*

*Vide Illustration*

197 A SMALL SILVER-GILT TRIPTYCH. In the centre in relief are the Virgin and Child with St. John under a flamboyant Gothic canopy; on the volets are St. Joseph and another Saint; the back engraved with an interlaced foliage design; above are three pinnacles to which are attached the chains for suspension—2 in. high,  $2\frac{1}{4}$  in. wide—*German, 15th century*

*Vide Illustration*

198 A MINUTE SILVER-GILT DIPTYCH, formed as a book, containing subjects from The Nativity and The Adoration of the Magi, in high relief—*Italian, 15th century*

*Vide Illustration*

199 A MONSTRANCE, of silver-gilt and enamel, set with jewels— $8\frac{1}{2}$  in. high—*French, 16th century*. The monstrance is formed of two plaques, with dome tops, of translucent enamel, finely painted with The Nativity and The Crucifixion, opening and showing within St. Jerome, and St. Sebastian on the reverse; eleven enamelled cone ornaments round the border; on fluted vase-shaped stem with Latin inscription, and square base inlaid with plaques of enamel

- 200 A RELIQUARY, formed of an upright cylinder of rock-crystal, with silver-gilt mounts formed of open strawberry-leaf borders, resting on three feet, and surmounted by a pierced corona set with coloured stones— $7\frac{1}{2}$  in. high

*From the Magniac Collection* 607-35

*Vide Illustration facing p. 62*

- 201 A MORSE, or brooch to a cope, of silver-gilt—4 in. diam.—*Italian, 15th century.* The morse is hexafoil in shape, roped and Gothic tracery on the extreme border; at each point of the semicircle is a small shield, the centre portion raised, also hexafoil in shape and appliqué with a pierced and chased plaque of St. John the Evangelist; between the centre and outer rims are six figures of angels with outspread wings, each holding a flower, the centre of which is set with a ruby

- 202 A RELIQUAIRE, in form of a cross, of silver, silver-gilt and translucent enamel—15 in. high—*Italian, 14th century.* The base is hexafoil in shape, the stem hexagonal, with flattened knop with six diamond-shaped projections; the cross terminates in four quatrefoil plaques of translucent enamel with figures of Apostles; a circular plaque in the centre, with the head of Christ, at the back of which is the receptacle for the relic; the cross is engraved with Gothic tracery

- 203 A SILVER PARTLY GILT STATUETTE OF THE VIRGIN AND CHILD, — $10\frac{1}{4}$  in. high—*German, 15th century.* The Virgin is richly robed in long flowing draperies, veiled and crowned; on her left arm she holds the Infant Jesus, who holds her veil with His right hand, in His left a fruit; her right arm raised—on octagonal moulded base with the emblems of the Trinity at the corners

*Vide Illustration*

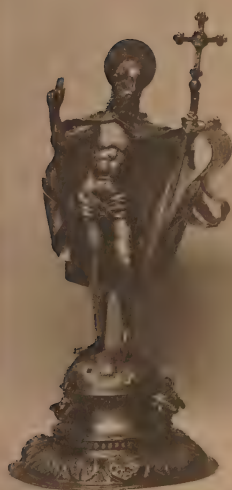
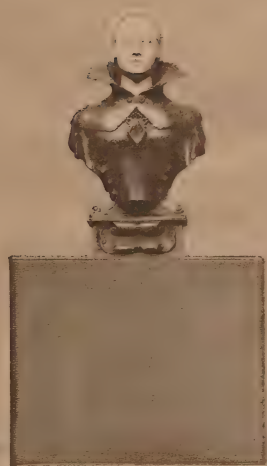
No. 207.



No. 205.



No. 283.



No. 204.



No. 315.



No. 203.





- 204 A SILVER PARTLY GILT FIGURE OF CHRIST, representing The Resurrection. The Saviour is seen with His right hand raised, as if blessing; in His left hand He holds a cross and banner set with jewels, and inscribed I·N·R·I; on double circular base with three figures of angels, and three circular panels of The Crucifixion, St. John and St. Veronica—10 in. high—German, 17th century

*Vide Illustration facing p. 40*

- 205 A SILVER-GILT STATUETTE OF THE VIRGIN, holding in her right hand a censer, with her left the folds of her mantle, the left foot slightly extended; on her head is a turban-like head-dress and veil; rich robe engraved with cone ornaments, cut square, and encircled by a belt set with moonstones and amethysts, from which is suspended a pearl and moonstone rosary; her outer robe edged with ailette ornaments; the censer is partly formed of faceted rock-crystal—14 in. high—German, 15th century

*Vide Illustration facing p. 40*

- 206 A SILVER-GILT RELIQUARY, in the form of a female head with plaited hair, opening at the back; the head is encircled with a silver-gilt crown studded with coloured stones—11 in. high—Spanish, 14th century

- 207 A RELIQUARY, of silver-gilt, formed as the figure of a saint holding in his right hand a book on which is seated a bird; the relic is contained in a star-shaped crystal locket on the breast of the saint; the oval base is decorated with five miniatures of saints, strapwork borders with grotesque male figures—4 $\frac{3}{4}$  in. high—end of 16th century

*Vide Illustration facing p. 40*

- 208 A SILVER-GILT CHALICE, on hexafoil faceted base engraved in panels on a cross-hatched ground with St. Catherine, St. Agnes, St. Patrick and other saints, the knop formed as a small hexagonal Gothic building with flying buttresses and tracery windows, showing blue enamel beneath, plain cup—8 in. high—German, 15th century

*Vide Illustration facing p. 42*

- 209 A SILVER-GILT CHALICE, on circular foot embossed with spiral bands of leaf ornaments on a matted ground, circular stem and depressed knop, with six circular raised panels chased in relief with an Apostle's head, the groundwork slightly embossed with fluted rosette ornaments, and further decorated with appliqué flowers, plain cup— $6\frac{1}{4}$  in. high, 5 in. diam.—*latter part of the 15th century*

*Vide Illustration*

- 210 A SILVER-GILT FONT, set with plaques of enamel—6 in. high, 6 in. diam.—*Italian, 15th century*. It is of hexagonal beaker form, with hinged trefoil handle; on the sides are double panels embossed and chased with Renaissance ornament; two of the upper panels contain circular silver plaques enamelled in translucent colours with cardinal's arms; Gothic tracery on the lip and base

- 211 A SILVER-GILT CHALICE, on hexagonal base, the edge pierced with quatrefoil ornaments appliqué with three trefoil plaques of translucent enamel, with The Crucifixion, the Virgin and St. John, and embossed with shamrock-leaf ornaments; hexagonal stem with the heads of the twelve Apostles in canopy panels of translucent enamel; the knop enriched with six circular enamel plaques of the saints; the socket at the base of the cup similarly decorated with enamels, plain bell-shaped cup—7 in. high—*early 15th century*

*Vide Illustration*

- 212 A SILVER-GILT AND TRANSLUCENT ENAMEL CIBORIUM OR PYX—13 in. high—*early 15th century*. The base formed as a faceted five-pointed star, appliqué with three quatrefoil panels of St. Peter and the Virgin in brilliant translucent enamel; hexagonal stem engraved with cross-hatching at the base; depressed knop with six diamond-shaped projections decorated with stags on an opaque red enamel ground; the receptacle formed as an oblong casket with pyramidal cover surmounted by a small figure of a saint; on the case are eight quatrefoil-shaped panels of translucent enamel, with figures and emblems of the Evangelists; the enamels at either end with a shield-of-arms of Castile and Leon



No. 208.

No. 209.

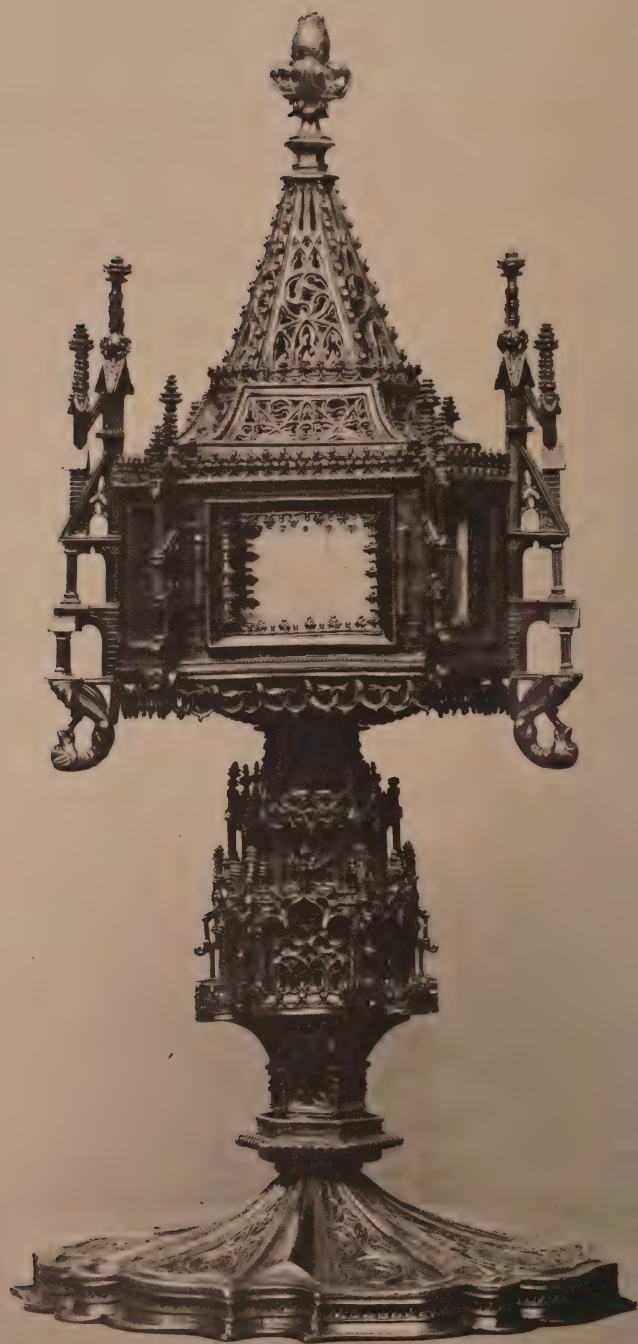
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No. 213.

- 213 A SILVER-GILT RELIQUARY, of flamboyant Gothic design—19 in. high—German, 15th century. The base is of an elaborate hexafoil form divided into six shaped panels by triangular mouldings, the panels are composed of minute Gothic tracery enriched in two compartments with circular enamels of a pelican in her piety, &c. ; hexagonal stem with roped mouldings ; the knop is formed as three tiers of Gothic arches with flying buttresses and architraves ; the case for the relic is hexagonal, each facet containing a plaque of rock-crystal, the top terminating in an hexagonal spire, minutely pierced and surmounted by a fruit-shaped knob of blue enamel, buttresses and gargoyles in relief at the corners

*Vide Illustration*

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*End of Second Day's Sale.*

## Third Day's Sale.

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On FRIDAY, MAY 6, 1898,

AT ONE O'CLOCK PRECISELY.

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### OLD FRENCH SNUFF-BOXES AND OTHER OBJECTS OF VERTU.

- 442 219 A LOUIS XIV. SNUFF-Box, of brown jasper, carved as a monster with goat's head, mounted with gold and enriched with collar, eyes, horns, and thumb-piece set with diamonds and rubies
- 452 220 A LOUIS XVI. OBLONG GOLD SNUFF-Box, the lid, sides and bottom inlaid with small panels of ebony with birds, flowers and pods in coloured woods, the borders chased with scrolls and cone ornaments
- 221 AN OVAL GOLD SNUFF-Box, the lid inlaid with a village scene with church, and figures crossing a bridge, in variously coloured marbles, pastoral scenes in the same round the sides and underneath—by NEUBERT
- 700 222 A LOUIS XV. OBLONG GOLD SNUFF-Box, chased with flowers and rosettes in three coloured golds, and inlaid with six enamel plaques painted with peasants, after D. Teniers, by E. Brichard, beneath the lid a plaque of moss agate—*date March 1759*



- 223 A LOUIS XVI. OCTAGONAL GOLD SNUFF-Box, the borders chased with laurel and enamelled in colours, round the sides eight oblong panels painted in grisaille with Cupids and emblems on striped translucent blue enamel ground; in the lid is an oval enamel of Louis XIV., by PETITOT, and underneath the Royal cypher—in old tooled leather case

*From the Delahande Collection*

- 224 A LOUIS XVI. OVAL GOLD SNUFF-BOX, the borders chased with laurel foliage, the lid decorated with branches of foliage in gold and green enamel on translucent dark blue enamel striped ground, and plaques of similar enamel round the sides and at the bottom; the lid is inlaid with an oval plaque finely painted with Mars, Venus and Cupids

- 225 A WATCH, in agate and gold case finely mounted with brilliants, with the name in the interior J. HUBERT, LONDON—in outer case of green shagreen

*Vide Illustration facing p. 29*

- 226 A WATCH, by Baillon, of Paris, in Louis XV. gold case, the back beautifully enamelled with Cupids with a bird-cage in grisaille on pink ground, scroll borders enamelled en plein with foliage in green

- 227 A REPEATING WATCH, by Perigal, of London, in Louis XV. gold case pierced and engraved with scrolls and birds, in outer gold case embossed with figures of Roman soldiers, female peasant and donkey, and outside case of shagreen and metal-gilt

- 228 A WATCH, by Sarton, of Liège, with white enamelled dial and diamond hands, in gold case chased with scrolls and enamelled with an interior and figures, after D. Teniers

- 229 A LOUIS XIV PUNCH-LADLE, of mother-o'-pearl, with rim and five mounts of gold, pierced and chased with shell ornaments, baskets of flowers and strapwork, the bowl engraved with diaper pattern and picqué with gold—in old crimson velvet case

- 230 A LOUIS XVI. STILETTO, with gold grip and scabbard, embossed and chased with hunting subjects and acanthus foliage, the blade—9 in. long—stiff and four-sided

- 231 A GOLD FIGURE OF A MOUSE, enamelled and set with pearls, with mechanical movement
- 232 A SMALL WATCH, in gold case formed as a guitar, chased and enamelled in colours and set with pearls
- 233 A TAPER CANDLESTICK, of French tortoiseshell and gold picqué, inlaid with mother-o'-pearl—6 *in. high*
- 234 A TABLET-CASE, of old French tortoiseshell and gold picqué, with trophies of musical instruments in wreaths of flowers, and mounted with gold
- 235 A SINGLE OPERA GLASS, of the same, decorated with a frieze of hunting subjects
- 236 AN OVAL SHAPED TRAY, OF OLD FRENCH TORTOISESHELL AND GOLD PICQUÉ, inlaid with figures in chariots in engraved mother-o'-pearl, with pounce-box and ink-vase en suite
- 237 AN OBLONG CASKET, of old French tortoiseshell and gold picqué, inlaid with a river scene with figures bathing, and buildings, of engraved mother-o'-pearl in arabesque borders of the same—11 *in. long*, 5 *in. high*—containing—
- A SMALL MIRROR
- TWO OVAL BOXES AND COVERS
- TWO SMALL CIRCULAR BOXES AND COVERS
- NEEDLE-CASE, SCISSOR-CASE, PIN-CUSHION, AND
- TWO OVAL-SHAPED TRAYS

## XVI<sup>TH</sup> AND XVII<sup>TH</sup> CENTURY BIJOUTERIE.

- 238 A MINUTE VERRE EGLOMISÉ PLAQUE, enamelled with Horatius Cocles Holding the Bridge, in colours—16<sup>th</sup> century
- 239 A SMALL OVAL GOLD PENDANT, with the head of Gustavus Adolphus and his Queen, in relief in black and white enamel



No. 249.



No. 246.



No. 248.



No. 241.



No. 245.

No. 243.

No. 244.



- 240 A GOLD AND ENAMELLED PENDANT, formed of a circular medallion with the Head of the Archduke Maximilian II., and dated 1612; the frame composed of four shields-of-arms enamelled in brilliant colours, between which are scrolls and leaf ornaments, chains for suspension, and pendant pearl below—*German, 17th century*

*Vide Illustration facing p. 30*

- 241 A PROFILE LAUREATED BUST OF THE EMPEROR CHARLES V., of gold, wearing breast-plate, and the Order of the Golden Fleece; round the border is the inscription "Carolus V. Imp: Aug: Africanus"— $2\frac{3}{8}$  in. by  $2\frac{1}{4}$  in.—in wood frame

*Vide Illustration*

- 242 A PENDANT, formed of an upright plaque of ivory carved in high relief, painted and gilt, with The Coronation of the Virgin, in silver-gilt frame formed as intertwined Gothic foliage, with a plaque of silver at the back nielloed with poppies— $3\frac{1}{4}$  in. high—*Italian, 15th century*

*Vide Illustration facing p. 39*

- 243 AN OVAL GOLD PENDANT, embossed and chased in high relief with Jacob's Dream, the border formed of festoons of drapery and angels' heads, and with enamelled back ground—*17th century*

*Vide Illustration*

- 244 AN OVAL GOLD PENDANT, chased with masks and strapwork, and enamelled in translucent colours, containing an onyx cameo with a Satyr before an altar—*Italian, 16th century*

*Vide Illustration*

- 245 A PENDANT, formed as a small rock-crystal eglomisé flagon, enamelled on either side with two subjects of The Crucifixion and Christ Bearing the Cross, mounted with handles and chain for suspension, of silver-gilt—*Italian, 16th century*

*Vide Illustration*

- 246 A SHIELD-SHAPED PENDANT, of rock-crystal, containing a small gold enamelled figure of the Virgin standing upon a crescent, mounted with translucent green enamel set with pearls and rubies—*Italian, 16th century*

*Vide Illustration facing p. 47*

- 247 A GOLD JEWISH BETROTHAL RING, overlaid with a band of filigree, the top formed as the dome of a synagogue, engraved with Hebrew inscription inside—*16th century*

- 248 A CRUCIFIX, of rock-crystal, mounted with enamelled gold; the extremities of the cross are capped with petal ornaments in blue and green enamel, from which are suspended three pearls; the Christ is of white enamel; on the reverse the Virgin and Child—*2¼ in. high—16th century*

*Vide Illustration facing p. 47*

- 249 A GOLD PENDANT RELIQUARY, in the form of a cross, enamelled in relief with emblems of the Passion, and old German inscription round the border—*1½ in. high—16th century*

*From the Treasures of the Church of Agram, in Austria*

*Vide Illustration facing p. 47*

- 250 A PENDANT CROSS, of gold and enamel, set on the face with six oblong emeralds, and a square emerald in the centre, the sides and back enamelled with strapwork in white, arabesques in gold, and oval medallions of translucent green on a black background; five pendant pearls hang from the extremities of the cross—*Spanish, 16th century*

*Vide Illustration*

- 251 AN OVAL PENDANT JEWEL, of enamelled gold set with jewels—*2⅞ in. long—Spanish, 17th century*. The centre of the jewel is the Virgin standing upon a crescent, supported by a cherub's head; the figure is robed in translucent red and blue enamel and set with table diamonds; the figure stands in an oval frame bordered with rays, enamelled and set with diamonds and pearls; the reverse is of white and translucent crimson enamel, with strapwork in gold

*Vide Illustration*

No. 253.



No. 250.



No. 251.



No. 252.



No. 158.









No. 254.

- 252 A PENDANT JEWEL, of enamelled gold and precious stones—4 in. long—*Spanish, late 16th century*. The ground is of strapwork design, enamelled black, blue and white, over which is appliqué a laurel wreath in translucent green enamel, in the centre of which is a small altar, with a bleeding heart and two doves in white enamel and rubies; the jewel is studded with rosette and pinnacle-shaped ornaments set with table diamonds, and has three pendants of similar design, partly enamelled in white

*Vide Illustration facing p. 48*

- 253 A HEART-SHAPED PENDANT, of enamelled gold, set with jewels—5½ in. long—*German, 16th century*. In the centre is an eight-pointed rosette of translucent green, blue and white enamel, studded with diamonds; above and below are two bouton pearls in flower-pattern setting; on either side, open-work leaf-shaped panels in enamel of similar colours, set with six rubies, two pendant pearls below; attached to the jewel is a smaller pendant of open design, enamelled in colours, with centre diamond, four pendant pearls and cabochon sapphire

*Vide Illustration facing p. 48*

## ECCLESIASTICAL SILVERSMITH'S WORK.

- 254 A CIRCULAR SILVER-GILT PENDANT RELIQUAIRE, embossed and chased on one side with The Crucifixion in high relief; on the reverse, three female Saints under arched canopies; below, an episcopal coat-of-arms in translucent enamel; round the border, interlaced strapwork, masks and fruit, and with chains for suspension—4 in. diam.—*Italian, 16th century*

*Vide Illustration*

- 255 A SMALL PENDANT SHRINE, of silver-gilt, formed as a tulip, opening and enclosing a small Gothic shrine with a figure of a martyred saint; the loop for suspension formed as a shrine, with figures of Mary and the dead Christ—15th century

- 256 A CROZIER HEAD, of silver-gilt filigree, jewelled and enamelled— $12\frac{1}{2}$  in. high—*Italian, 14th century*. Circular half socket and knop set with cabochon stones; three circular champlevé enamel plaques with saints on a filigree ground; above is a bust of an angel supporting the volute, enriched with alternate plaques of enamel and precious stones, in which is a group representing St. Simeon blessing the Infant Saviour

*Vide Illustration*

- 257 A CHALICE, of silver, partly gilt, with circular foot, engraved round the base with the inscription "Ad Honorem B Mariæ Virginis + + F. Bertinus me fecit + + A° MCCXXII;" pierced and depressed knop formed of six bifurcated dragons and band of interlaced floral ornaments; plain hemispherical cup— $7\frac{1}{2}$  in. high,  $5\frac{1}{2}$  in. diam—*13th century*

*Vide Illustration facing p. 42*

- 258 A RELIQUARY, in the form of an arm, of enamelled silver-gilt and rock-crystal—*Spanish, 14th century*. From a hexagonal base, engraved with panels of foliage on a cross-hatched ground and enriched with two diamond-shaped shields enamelled with the arms of Leon, Castile and Arragon, rises the rock-crystal reliquary carved into facets, and mounted with bands of silver-gilt; below the sleeve is a band, richly enamelled with the arms of France-Anjou; on the border of the sleeve is the inscription "HIC EST OS BRACHII SANCTI LUCE EVANGELISTE"; the hand is of silver-gilt and holds a pen—*19 in. high*

*From the Convent of Medina del Campo*

*From the Spitzer Collection* 1600

*Vide Illustration*





No. 256.

No. 180.

No. 320.



## CARVINGS IN WOOD AND IVORY.

259 HERCULES AND OMPHALE, a minute carving in box-wood—in glazed case—*Italian, 17th century*

260 AN OVAL SILVER-GILT PENDANT, containing two plaques of ivory, minutely carved, pierced and painted, on one side St. George and the Dragon, on the reverse, The Coronation of the Virgin, opening in the centre with a hinge, the borders of cable design— $3\frac{1}{4}$  in. high—*Italian, middle of 15th century*

261 THE MADONNA WITH THE INFANT SAVIOUR IN HER ARMS: an early German carving in box-wood— $8\frac{1}{2}$  in. high—on octagonal gilt metal pedestal

262 AN IVORY COMB, with one row of teeth, the band at the top carved in low relief, representing on one side courtship of three couples, one lover presenting a wreath, the second playing on a pipe, the third holding a bird; on the other side is a marriage procession, the bride crowned with a wreath of roses, preceded by men playing the pipe and tabor, followed by three others— $5\frac{3}{4}$  in. by  $3\frac{1}{2}$  in.—*15th century*

*From the Bernal Collection* 27

*From the Londesborough Collection*

*Vide Illustration facing p. 52*

263 A LITURGICAL COMB— $8\frac{1}{4}$  in. by  $4\frac{1}{4}$  in.—*Carlovingian, 9th century.*

The comb is oblong in form, having the coarse teeth divided from the fine teeth by a semicircular frame of ornament carved in relief on one side with a man shooting with a bow and arrow at a monster; conventional herbage between, bordered with beaded ornaments, the outer border formed of groups of gold inlay, and cloisonnés of coloured glass; on the reverse is an interlaced design of scrolls and floral ornaments in gold and coloured stones, and slightly engraved with figures of snakes; triangular ornaments above the teeth

*Vide Illustration facing p. 52*

264 A CYLINDRICAL TANKARD AND COVER, of ivory and silver-gilt—  
 12 in. high—*German, 17th century.* The body of the tankard  
 is carved in high relief with The Triumph of Neptune and  
 Amphitrite, and is mounted with foot, rim, handle and cover  
 of silver-gilt, embossed and chased with fruit and foliage; the  
 handle of scroll design surmounted by a male head; on the  
 cover is a small ivory group of an infant Triton riding a  
 dolphin

265 AN ALLEGORICAL GROUP, carved in pear-wood, of the Redeemer  
 holding a child in his arms, and a lily branch in the right  
 hand, a cherub crowning Him with a wreath above, other  
 cherubs at the side; at the base a small figure of a carpenter,  
 and another figure with a snake issuing from a money bag—  
*inscribed at the back I.M.FP.—10 in. high—Flemish, 15th*  
*century*

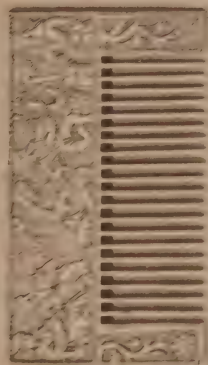
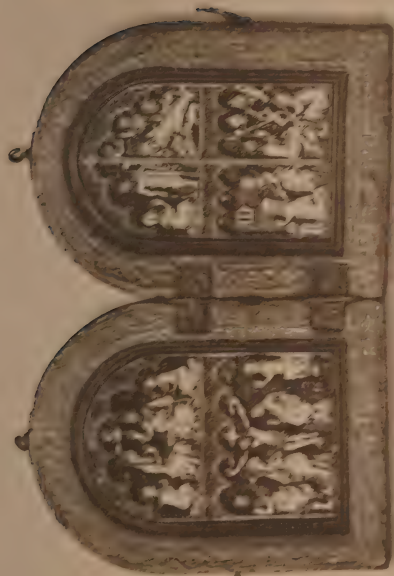
266 A TRIPTYCH, the whole carved in low relief with eight panels  
 framed by Gothic arches, representing—(1) The Nativity;  
 (2) Jesus Riding through the Streets of Jerusalem; (3)  
 Christ Washing the Feet of Peter; (4) Covenanting for  
 the Pieces of Silver; (5) Christ before Pilate; (6) The  
 Crucifixion; (7) The Entombment; (8) The Resurrection  
 — $4\frac{1}{4}$  in. high—width, including the open volets,  $4\frac{3}{4}$  in.—15th  
 century

*Vide Illustration*

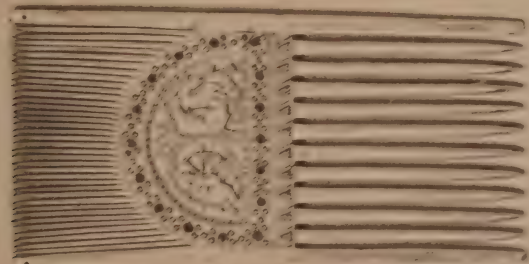
267 A DIPTYCH, the two wings carved in four panels, divided by  
 triple semicircular arches, in low relief with the subjects of  
 —(1) The Miraculous Conception; (2) The Nativity; (3)  
 The Adoration of the Magi; (4) St. Simon Blessing the  
 Infant in the Temple; (5) The Flagellation; (6) Christ  
 Bearing the Cross; (7) The Crucifixion; (8) The Resurrec-  
 tion— $4\frac{3}{4}$  in. high, 8 in. wide, open—*French, 14th century*

*Vide Illustration*

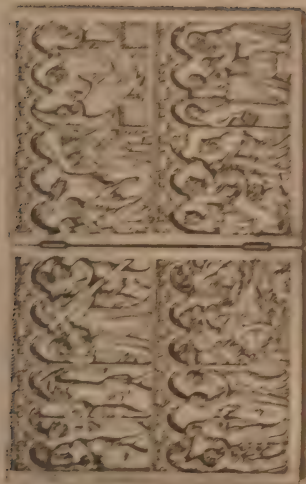




No. 262.



No. 263.



No. 266.



- 268 A DIPTYCH, of wood, with dome top painted with The Miraculous Conception; in the interior are two ivory plaques carved in six panels under Gothic canopies, partly gilt and coloured; with—(1) The Coronation of the Virgin; (2) The Crucifixion; (3) The Meeting of Mary and Christ after the Resurrection; (4) St. Catherine and Mary; (5) The Nativity; (6) The Slaughter of the Innocents—6 in. high—width when open  $8\frac{3}{4}$  in.—14th century

*Vide Illustration facing p. 52*

- 269 A PAIR OF OAK BELLOWS, carved in high relief with Sampson and the Lion in the centre in strapwork border, on which are seated figures of boys; two rampant lions at the sides, festoons of fruit, and a terminal female figure; the nozzle of bronze, chased with Cupids supported by caryatid figures and terminating in a lion's head; mounted with crimson velvet studded with lion's-head rivets—*Italian, 16th century*

## OBJECTS OF ART.

- 270 A SILVER-GILT BELT, formed of a number of closely-riveted links chased with rosettes and faceted ornaments, and two large circular clasps, from one of which is suspended a SILVER-GILT CASE, embossed and chased with canopies, shells, festoons of drapery and flowers, containing a silver-gilt knife, fork and spoon—*Augsburg, 17th century*
- 271 A KNIFE, FORK AND SPOON, with ivory handles finely carved with Mercury, Minerva and Venus standing upon a shell, the blade of the knife back-edged, engraved with scrolls and partly gilt—*Italian, 16th century*
- 272 A KNIFE AND TWO-PRONGED FORK, the handles of silver finely engraved with upright panels of Scriptural subjects, Cupids and lovers below, in the style of Briot, the sides inscribed Susanna Brock; in old tooled cuir-boulli case with oval panels and foliage in gold—*early 17th century*

- 273 A PRESENTOIR, the hilt of silver-gilt, the pommel formed as a grotesque mask supported on either side by terminal winged monsters, the grip widening in the centre, and overlaid with four plaques inlaid with Gothic tracery in silver and mother-o'-pearl, ribbon quillons chased with a mask—the blade  $17\frac{1}{4}$  in. long,  $2\frac{1}{2}$  in. wide at the hilt,  $3\frac{1}{4}$  in. wide at the end—Italian, early 16th century

*From the Spitzer Collection*

*Vide Illustration*

- 274 A LADY'S BELT, formed of a number of pierced silver-gilt discs showing coloured enamel beneath, mounted on a narrow band of crimson velvet and gold thread, with chased and engraved clasps, one set with a coloured stone—65 in. long—French, 14th century

*From the Collection of M. Ernest Odier*

- 275 A SERVING KNIFE—Italian, first half of the 16th century—the grip and pommel of amber finely engraved with arabesques, gilt, showing beneath the tang of the blade, engraved and enamelled; the grip by the pommel is mounted with metal-gilt chiselled and chased with terminal winged female figures, interlaced strapwork and grotesque masks, and containing two circular medallions of amber engraved on the surface with the portraits of a lady and gentleman; the quillons of strap design, with a grotesque mask in the centre; the blade—15 in. long, 3 in. wide at the hilt and widening at the end to 4 in.—richly engraved and gilt, with a shield-of-arms and two female terminal figures, ending in acanthus foliage and grotesque masks

*Vide Illustration*



No. 273.



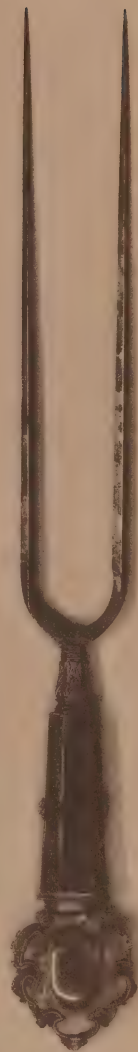
No. 275.



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No. 276.





- 276 A PRESENTOIR, AND DOUBLE-PRONGED FORK, en suite—*Italian, early 6th century*. Flat shield-shaped pommels of silver and silver-gilt, overlaid with plaques of clouded amber, two oval panels on either side, of transparent amber, painted on the back with Diana, Ceres, Pomona and Minerva in brilliant colours; octagonal grips, overlaid with plaques of clouded amber encircled in the centre by a band of ebony; the ferrule of gilt steel chiselled with acanthus leaf ornaments; the blade of the knife— $14\frac{1}{4}$  in. long,  $2\frac{1}{4}$  in. wide at the hilt and widening at the end to  $3\frac{3}{4}$  in.—engraved with coat-of-arms, nude figures, birds and foliage

*Vide Illustration facing p. 54*

- 277 AN OVAL SILVER PLAQUE, finely chased in high relief with male figures on clouds, attributed to Benvenuto Cellini, mounted on a ground of matrix of amethyst in borders of jasper, cornelian and agate— $9\frac{3}{4}$  in. by  $11\frac{3}{4}$  in.

*See Italian inscription at back*

- 278 AN OBLONG PLAQUE, of russet steel, damascened with gold and silver—13 in. by  $17\frac{1}{2}$  in.—*Milanese, 16th century*. In the centre is an oval panel embossed and chiselled with a squadron of cavalry attacking an encampment, a view of a town in the distance; strapwork borders with figures of Roman captives on a groundwork of trophies of arms and musical instruments, griffins below; on the outer border are landscape medallions on a groundwork of interlaced arabesques; the whole minutely damascened and plated with gold and silver—in glazed ebonised case

- 279 MEDAL, OF BRONZE-GILT, OF LOUIS XII. AND ANNE OF BRITTANY, designed by Jean Perreal, the King's painter, 1499; *obv.* + FELICE · LVDOVICO · REGNĀTE · DVODECIMO · CESARE · ALTERO · GAVDET · OMNIS · NACIO, bust of Louis XII. to right, upon a groundwork *semé de lis*; *rev.* LVGDVN · REPVBICA · GAVDETE BIS · ANNA · REGNANTE · BENIGNE · SIC · FVI · CONFLATA · 1499, bust of Anne of Brittany to left, wearing veil and coronet, upon a groundwork *semé de lis and ermine*—a very fine example of this interesting medal— $4\frac{1}{4}$  in. diam. 1

- 280 A BREVIARY WITH CALENDAR. Manuscript, executed in Spain by a Flemish artist for Don Alfonso V., King of Portugal, in the second part of the 15th century, as is shown by the written text in Spanish on the recto of leaf xvii., giving particulars of the calculation for the golden number. This MS., executed in the style of the celebrated Grimani Missal, and written in beautiful characters, contains 706 leaves of the finest vellum, measuring  $8\frac{7}{8}$  in. by  $6\frac{1}{8}$  in., of which 345 only are numbered, and is decorated with 167 miniatures and ornamented borders most beautifully executed—in boards covered with red velvet, in old Spanish leather case

- 281 AN OBLONG JEWEL CASKET, of tooled leather, containing two secret drawers; the whole is decorated with panels of hunting subjects in richly gilt and coloured scroll borders, metal-gilt trefoil handles and lock, escutcheon engraved with Jupiter seated on an eagle under a canopy, the border pierced with trefoils— $7\frac{1}{2}$  in. high, 11 in. wide—French, 17th century

- 282 AN ANTIQUE BRONZE HEAD, of bearded male figure, of heroic size, finely modelled and with considerable traces of gilding—16 in. high







No. 289.



No. 292.

- 283 A BUST OF A LADY, in ivory and silver-gilt—6 in. high—middle of the 16th century. The head and neck of ivory, slightly coloured and gilt, and is adorned with a network cap with beaded edge; the bust, ruff and dress of silver-gilt, richly engraved with arabesques, and set with emeralds, rubies and moonstones—on square-shaped plinth with strapwork cartouche

*Vide Illustration facing p. 40*

- 284 PORTRAIT OF TITUS STROCIOUS: a profile medallion head, of steel, by Vittore Pisanello— $7\frac{1}{4}$  in. by  $4\frac{3}{4}$  in.—Italian, 14th century
- 285 AN OVIFORM SILVER POMANDER, opening into six divisions, the exterior finely engraved with conventional lilies and passion flowers on a black enamelled ground, and with chased loop for suspension— $2\frac{1}{4}$  in. high—temp Charles II.
- 286 A GLOBULAR SILVER-GILT POMANDER, opening into four divisions secured by a screw, and decorated with eight fan-shaped panels with filigree scrolls and rosettes on a translucent enamelled ground—2 in. high—early 17th century
- 287 A SILVER-GILT SPOON, with slightly pointed bowl, octagonal handle of rock-crystal, mounted with a dragon and strawberry leaves of chased silver-gilt—German, early 16th century
- 288 A SHALLOW BOWL, of Russian enamel, with tulips and birds in colours on white ground, and inscription on the border—17th century

### LIMOGES ENAMELS.

- 289 AN OVAL MIRROR, in gilt metal case, the back containing a plaque of enamel brilliantly painted in translucent colours, by Suzanne Court, with a nude female figure standing on a shell, emblematical of Fortune, and the inscription LA FORTVN. The gilt metal frame chased with egg and tongue ornaments, with loop for suspension— $4\frac{1}{4}$  in. by  $3\frac{1}{4}$  in.—early 16th century

*Vide Illustration*

290 AN OVAL PLAQUE, painted in translucent colours, in the style of S. Court, with Susanna and the Elders—4 in. by 3 in.—*in gilt metal frame—middle 16th century*

291 ANOTHER, similarly painted in brilliant colours with Esther before Ahasuerus—4½ in. by 3½ in.—*middle 16th century*

292 AN OVAL MIRROR, in metal-gilt case, the back containing a plaque of enamel painted in brilliant translucent colours, by Leonard Limousin—*signed L.L.*; the back is decorated with three seated female figures representing the Graces, gilt metal frame with egg and tongue ornaments in low relief, loop for suspension—4 in. by 3½ in.—*early 16th century*

*Vide Illustration facing p. 57*

293 AN OCTAGONAL MIRROR-CASE, of metal-gilt, the back containing an octagonal plaque of enamel, painted in brilliant translucent colours, by François Limousin, in the centre is an oval panel with the figures of Mars and Venus, black border with flowers and exotic birds in translucent colours; the metal-gilt frame chased with egg and tongue ornaments, the loop for suspension formed as a shell, small pendant below, steel mirror—3½ in. by 2¾ in.—*middle of 16th century*

*Vide Illustration facing p. 31*

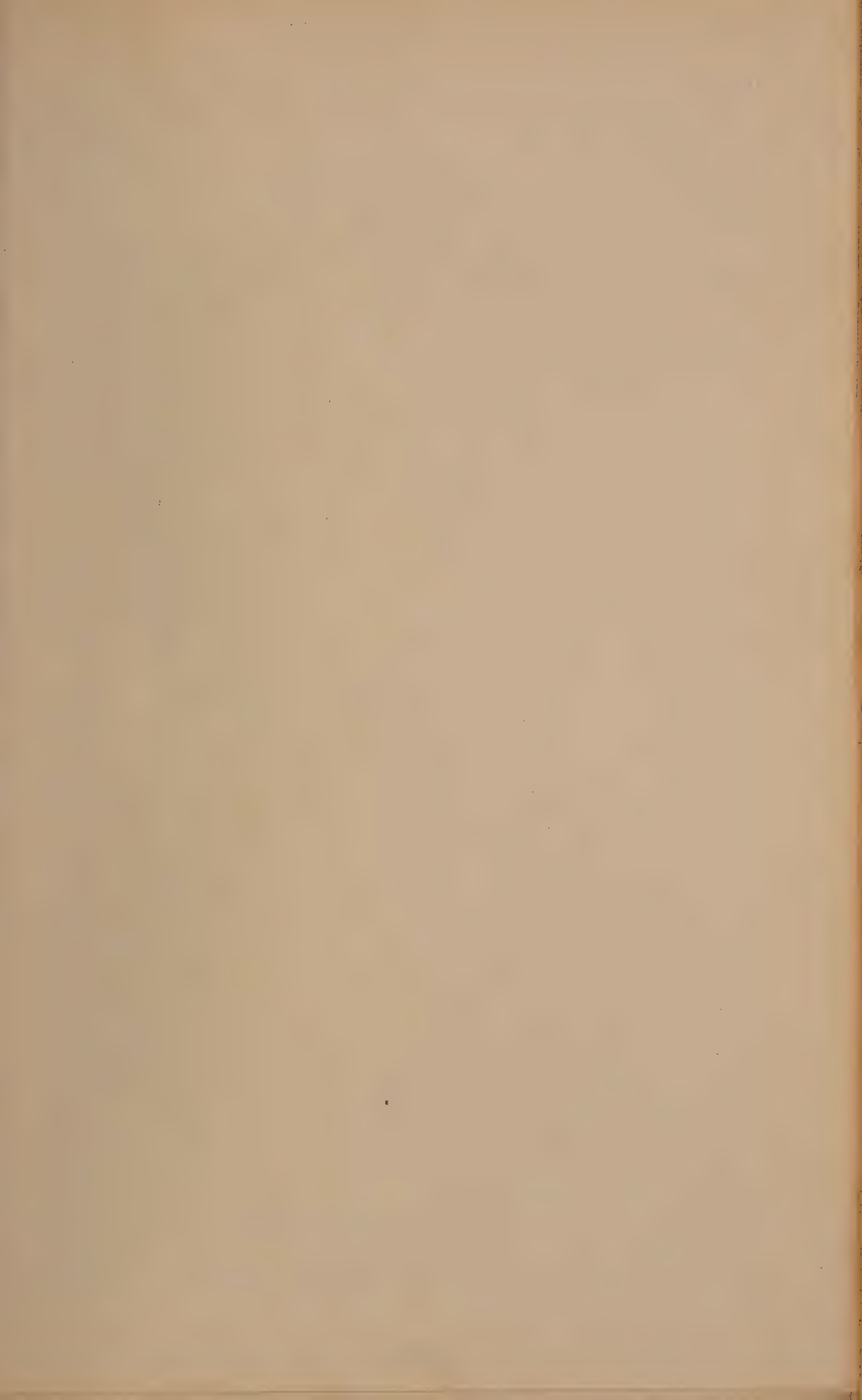
294 A SET OF FOUR OVAL PLAQUES, enamelled in translucent colours and gold, with Faggot Gathering (February), Sheep Shearing (June), The Harvest (July), and The Vintage (October), and each with its appropriate sign of the Zodiac, by PIERRE RAYMOND—6½ in. by 7½ in.—*mounted on a velvet-covered panel*

295 A SMALL CIRCULAR PLAQUE, finely painted in front and on the reverse in translucent colours, with two subjects from the story of Venus and Adonis—*signed, N. L. (Noël Laudin)*—in silver-gilt frame—3¼ in. diam.











No. 297.



No. 167.



- 296 AN OVAL DISH, enamelled in grisaille and flesh tints—*signed* J. C. (JEAN COURT)— $20\frac{1}{4}$  in. by  $15\frac{1}{4}$  in.—*late 16th century.* In the centre is a composition of figures representing a feast of the Gods; on the border, masks, griffins, terminal figures, cartouche ornaments and festoons; on the reverse, an elaborate design of strapwork, with two terminal male figures and grotesque masks

*Vide Illustration facing p. 58*

- 297 A CIRCULAR DISH, with raised centre, painted in grisaille and flesh tints and heightened with gold, by PIERRE RAYMOND—*signed* P. R., and dated 1569. The subject is a battle scene from the Old Testament (Exodus xvii.); in the centre a male head in red, white, black and gold border; round the border, grotesque figures of Satyrs and monsters in triumphal cars, the initials of the painter in an oval cartouche; on the reverse, cherubs' heads and grotesque masks, joined by festoons and interlaced strapwork—18 in. diam.

*From the Collection of Baron Seillière*

*Vide Illustration*

- 298 A EWER, enamelled in grisaille and flesh tints heightened with gold, by PIERRE RAYMOND—13 in. high: circular base, oviform body with ridged centre, open lip and straight handle; on the base are four oval medallions, three painted with classical heads, the fourth with a shaped shield with laurel border, a lion rampant on a field azure; around the body of the ewer is a composition—Moses Striking the Rock—EXOD XVII.; on the raised ridge is the inscription—EN RAPIDIM LIEU FORT SEC SEST CAMPÉ TOUT ISRAEL: OU, MURMURE ET ESTRIVE X X X MAIS D. U. DUR ROC, QUE MOISE HA FRAPPÉ DIEU FAIT SAILLIN ABONDANCE DEAU VIRG X X; on the neck is painted The Triumph of Diana; the exterior of the handle is white, and decorated with a plaited rope design

XV<sup>TH</sup> AND XVI<sup>TH</sup> CENTURY  
METAL WORK, ETC.

- 299 A TANKARD AND COVER, of metal-gilt, with cylindrical body, pierced and engraved with trophies of arms, masks and strapwork, showing blue glass beneath, the cover embossed with fruit and flowers and surmounted by a lion, the handle engraved with interlaced scrolls—6 in. high—German, 17th century

*Vide Illustration*

- 300 AN OBLONG COPPER-GILT CASKET, inlaid with silver plaques— $5\frac{1}{4}$  in. high, 6 in. long—German, 16th century. The sides of the casket are divided into ten oblong compartments by small columns formed as terminal figures, each containing a silver plaque chased with an allegorical figure, band of amorini below, resting on four feet formed as recumbent lions; the cover has a sliding panel surmounted by a lion, and is bordered by a band of silver amorini

*Vide Illustration facing p. 11*

- 301 A SILVER AND METAL-GILT TABLE CLOCK, by HANNS CHRISTOFER KREITZERER; the dial of circular flattened form, engraved and pierced with birds and terminal figures, surmounted by a small plum line, vase-shaped stem and faceted rock-crystal octagonal base containing the bells— $12\frac{1}{2}$  in. high—German, 17th century

- 302 A CHIMING CLOCK, with four dials showing phases of the moon, days of the week and month, &c., in square-shaped metal-gilt case of architectural design, supported at the corners by fluted Corinthian columns surmounted by vases, the bells contained in three circular pierced divisions, and surmounted by an obelisk, the body engraved with interlaced strap ornament, festoons of fruit and escutcheons, on shaped sloping plinth with similar decoration—16 in. high—German, 17th century



No. 45.

No. 305.

No. 304.

No. 299.

No. 46.





303 A TABLE CLOCK, of metal-gilt, the dial partly enamelled in translucent colours; four silver plaques at the sides, embossed and chased with allegorical figures, with gilt columns at the angles; beneath the dial is the inscription "Fugit aetas ut umbra," and the maker's name Jacob Ste. Vensen; above is a pierced dome containing the chime, with bands of terminal figures; the base chased with recumbent figures, the feet formed as grotesque monsters—8 in. high—German, 16th century

£100.  
drawing

304 A TABLE CLOCK, with horizontal dial, in vase-shaped case of metal-gilt; the oviform body has fluted and pierced ornaments at the base; round the centre are four caryatid female figures between which are lions' masks and strapwork borders, on a groundwork chased in low relief with cornucopiæ, birds, fruits and scrolls; above is a frieze of similar ornament; circular base and foot chased with egg and tongue ornament—9 in. high—German, 16th century

£145  
drawing

*Vide Illustration facing p. 60*

305 A METAL-GILT TANKARD AND COVER, the body embossed with three oval panels of male and female figures on an elaborate strapwork ground with festoons of fruit, &c., the handle formed as a terminal figure, the cover embossed with three oval panels of landscapes on a flowered ground, fluted knob—7 in. high, 5½ in. diam.—German, late 16th century

£40  
drawing

*Vide Illustration facing p. 60*

306 A COCOANUT CUP AND COVER, mounted with metal-gilt—15¾ in. high—German, 17th century—on double circular foot embossed and chased with strapwork and masks, vase-shaped stem with triple dolphin projections, globular cocoanut with rim and base connected by four hinged straps, deep lip engraved with arabesques; the cover embossed with fruit and strapwork, surmounted by the figure of a Romanesque warrior; in the interior are the initials R·W·M·W, and dated 1605

£25  
drawing

*Vide Illustration facing p. 12*

495  
307 A METAL-GILT TABLE CLOCK, with horizontal revolving dial, in oval-shaped case containing the movement and forming a pedestal upon which is an equestrian statuette of a gentleman in early seventeenth century costume; the pedestal is embossed and chased with snails, snakes and foliage; round the base is a band of panels of animals on a groundwork of acanthus scrolls and festoons of fruit; at the hours, by a mechanical movement, the head turns and the right hand is put into movement— $12\frac{1}{2}$  in. high—German, 17th century

1370  
308 A COPPER-GILT NEF, of unusual size, the hull embossed and chased with Neptune and Amphitrite riding sea-horses and supported by two winged marine deities; on the poop is a chiming clock, the case formed as turret with archers at the angles, which regulates a mechanical movement of the various figures, the mast surmounted by a crow's nest with figures, and rigged with main-sail and top-sail; on the prow is a penthouse, under which are figures feasting; the whole embellished with interlaced strapwork etched and engraved, on oval base embossed with marine monsters and engraved with a band of fruit and flowers—34 in. high, 19 in. long—Augsburg, 17th century

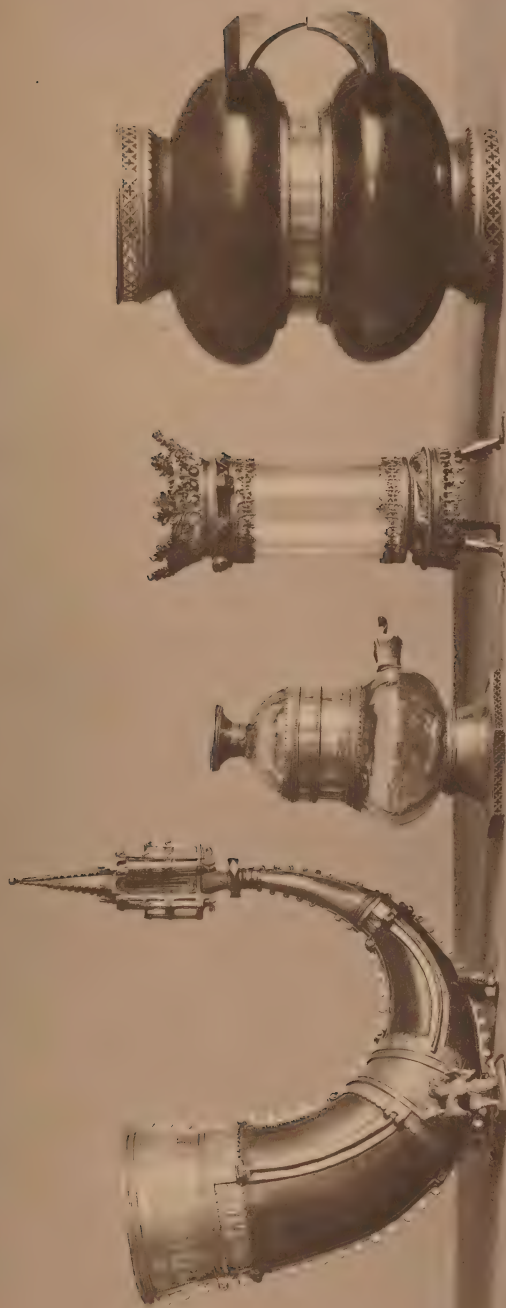
*From the Stein Collection*

495-010  
309 A MIRROR, in oval case of bronze-gilt, finely embossed and chased with The Triumph of Cupid in rope-pattern border, the loop for suspension supported by two acanthus leaves—11 in. by 9 in.—Italian, middle of the 16th century

7225  
310 A CUP, formed of a natural horn, mounted with chased metal-gilt—10 in high,  $9\frac{1}{4}$  in. wide—German, 15th century. The horn is supported by two double feet, one formed as wild men, the other as a double-headed lion; round the mount at the end of the horn is an inscription; a second band in the middle engraved with foliage, the top terminating in a pinnacle of Gothic design; the three bands are joined by hinged straps with raised annular ridges

*From the Spitzer Collection*

*Vide Illustration*



No. 310.

No. 62.

No. 200.

No. 56.









No. 83.



No. 179.



No. 314.

- 311 A MONSTRANCE, formed as an oval plaque of black marble, appliqué with gold, chased with The Entombment, with Latin inscription on a scroll below, the ebony frame painted with arabesques in gold—*Italian, 17th century*
- 312 A MORSE, of metal-gilt, set with jewels— $6\frac{1}{2}$  in. diam.—*Italian, middle 15th century*. It is quatrefoil in shape, with a rectangular projection between each semicircle; deep edge with finely roped ornament; in the centre an appliqué group representing The Adoration of the Magi, under an elaborate Gothic tracery canopy; around are set four cabochon stones, two garnets, a moonstone and a cat's-eye in floriated setting!
- 313 A PAX, of metal-gilt and nielloed silver—*Florentine, end of 15th century*. The ground is of gilt bronze, from which spring two pilasters, decorated with enamelled foliage; in the centre a nielloed silver plaque with arched top, finely engraved with The Crucifixion, Latin inscription above—7 in. high

*From the Spitzer Collection*

- 314 A RELIQUARY, of bronze-gilt—5 in. high, 6 in. long,  $2\frac{1}{4}$  in. wide—*Flemish, 15th century*. The cylindrical crystal receptacle for the relic supported on either side by two kneeling figures of angels in flowing robes, seated on an oblong moulded base, in the original case of cuir boulli; pyramidal cover, and loops for suspension; on the top are engraved the letters I·H·S· M·A·, the whole of the groundwork tooled and engraved with interlaced acanthus foliage

*Vide Illustration*

- 315 AN IVORY AND GILT METAL BUST OF THE VIRGIN, CROWNED— $8\frac{1}{2}$  in. high—15th century. The face is of ivory, slightly coloured, the veil, crown, robe and stand of metal-gilt; down the front of the robe is a band of shamrock ornament enriched by a morse formed of a cabochon emerald—on moulded octagonal base

*Vide Illustration facing p. 40*

- 316 A CIRCULAR PLAQUE OF VERRE EGLOMISÉ, in rock-crystal and silver-gilt frame—*diameter of the plaque, inclusive of the frame, 7½ in.*—*Italian, middle of the 16th century.* The plaque is finely enamelled on one side with The Immaculate Conception, on the reverse with Christ Preaching to the Elders in the Temple, gilt borders; the rock-crystal frame is finely moulded with roped edge; and with eight mounts of silver-gilt finely chiselled and chased with cherubs' heads, fruit, strapwork, &c.

*Vide Illustration*

- 317 AN OVAL VERRE EGLOMISÉ PLAQUE, enamelled with The Virgin and Child Enthroned, with kneeling figures of bishops, monks and nuns; around the borders are fifteen circular panels with scenes from the life of the Saviour, gilt scroll ground; tortoiseshell frame, and outer frame of silver enamelled in translucent colours with exotic birds and scroll foliage, and gilt mouldings—*Italian, 16th century*

- 318 AN OBLONG PEAR-WOOD CASKET, with dome-shaped lid, the sides and ends carved with four subjects under Gothic canopies, illustrating scenes from the life of the Virgin; the cover divided into eighteen compartments, carved with rosette and acanthus-leaf ornaments—*5 in. high, 10 in. long*—*Italian, 14th century*

- 319 A STATUETTE OF THE VIRGIN ENTHRONED, of wood overlaid with silver and metal-gilt; she holds the Infant Saviour on her knee, an orb in His left hand, the right hand raised in the attitude of blessing; rich robe and veil, jewelled at the neck, engraved with foliage round the borders; the throne on hexagonal base embossed with arabesques in bands—*30 in. high—early 15th century—on ebonised plinth*





No. 316.









- 320 A CROZIER HEAD, of metal-gilt—16 in. long—French, end of the 15th century. The half-socket is circular in form and decorated with three branches of oak foliage in relief; between these are panels of interlaced Gothic foliage, with two diamond-shaped, and one circular, plaques of nielloed silver; fluted knop of rock-crystal; the volute oblong in section, of similar ornamentation to the socket, and terminating in a tulip-like conventional flower; on the inner side is attached a dragon; on the outer edge are floriated knobs; the whole enriched with diamond-shaped plaques of nielloed silver, cabochon emeralds, sapphires, rubies, pearls and turquoise

*Vide Illustration facing p. 50*

- 321 A PAIR OF BLACK AND GOLD UPRIGHT SHOW CASES, of cylindrical form, with fluted legs, stretchers, and black wood plinths—6 ft. high
- 322 ANOTHER PAIR, en suite, with shaped fronts and looking-glass backs—6 ft. high, 3 ft. 10 in. wide
- 323 ANOTHER PAIR, similar
- 324 ANOTHER SHOW CASE, en suite, with straight front—6 ft. high, 4 ft. 9 in. wide

On SATURDAY, MAY 7.

PICTURE.

J. M. NATTIER.

PORTRAIT OF THE DUCHESS DE ROHAN, in white dress, with blue robe, her hair drawn back and falling in a ringlet on her shoulder; seated in a landscape, her head turned to the right, turning over the pages of a book with the left hand—three-quarter length

48½ in. by 37 in.

*Vide Illustration*

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